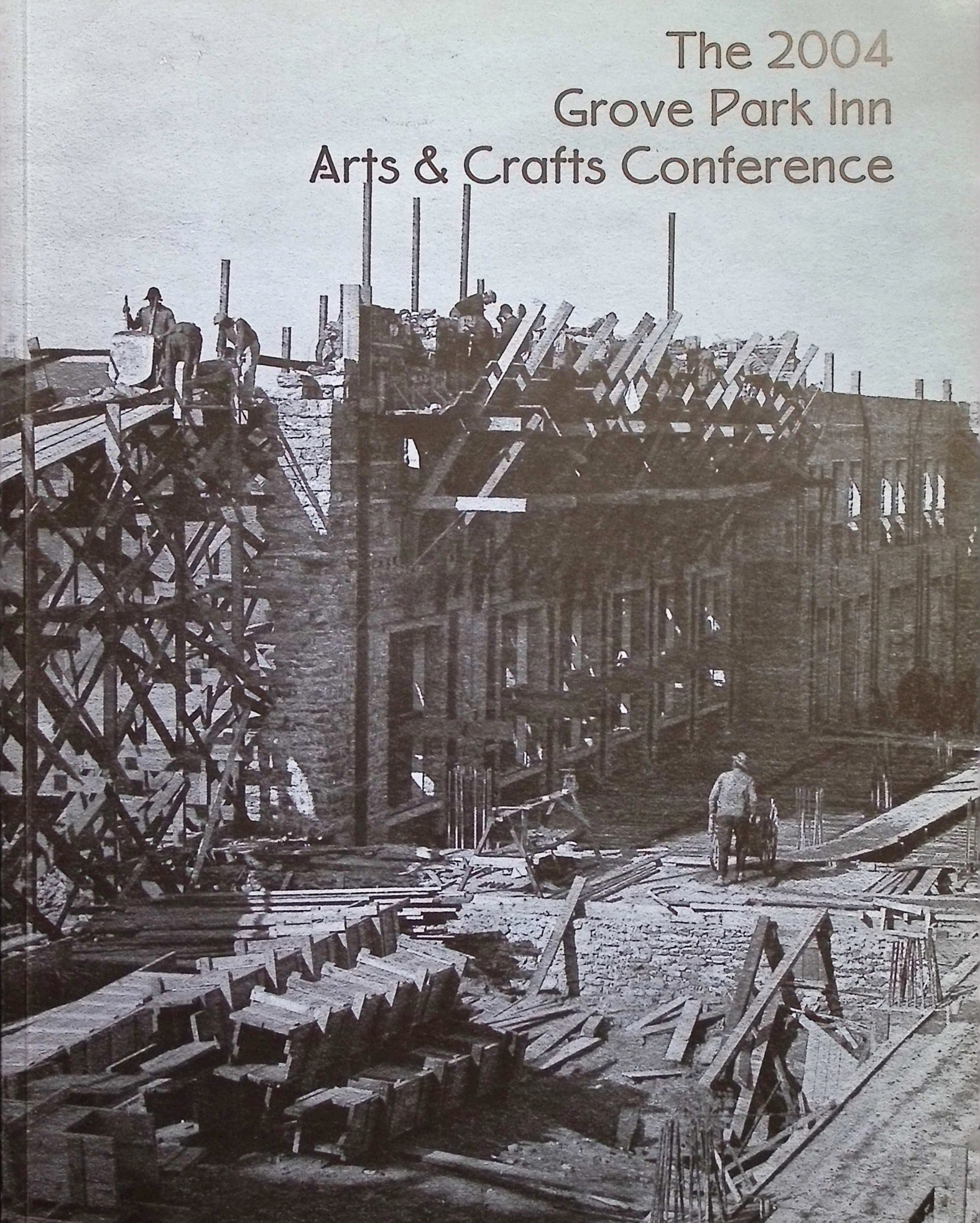
The 2004 Grove Park Inn Arts & Crafts Conference



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February 2004

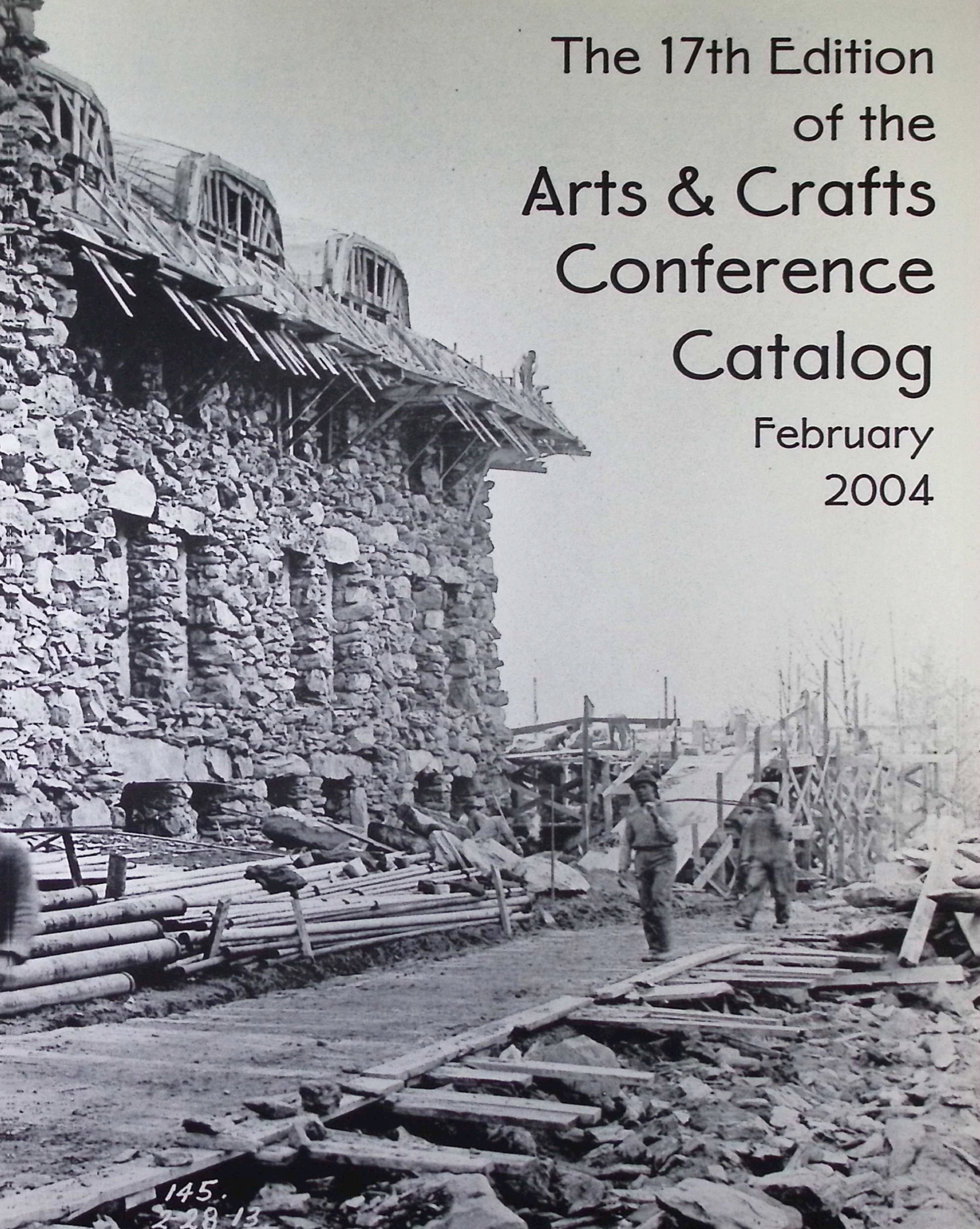

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Table of Contents

Friday Schedule of Events 15.
Saturday Schedule of Events 19.
Sunday Schedule of Events 21.

Exhibits and Shows

Benefit Silent Auction 32.
Roycrofters-at-Large Exhibit 34.
Books, Magazines & More Show 38.
Contemporary Craftsfirms Show 42.
Exhibits in the Great Hall 46.
Arts & Crafts Antiques Show 48.

Special Events

Walking Tours of Biltmore Industries 24.
Arts & Crafts Demonstrations 28.
Walking Tours of the Grove Park Inn 32.
Benefit Silent Auction 32.
Pre-Conference Workshops 53.
Small Group Discussions: Friday 54.
Small Group Discussions: Saturday 56.
Small Group Discussions: Sunday 58.
Preservation Society Tours 62.
Asheville Art Museum: Reception & Talk 70.
Author Book Signings 80.
Collectors' Chat Rooms 81.

Articles

Editorial 10.
Biltmore Industries 24.
A Tribute: Peter West 30.
The Roycroft Book Arts 52.
Meet Me in St. Louis: The Arts & Crafts At the Louisiana Purchase Exposition 66.
An Arts & Crafts - G.P.I Timeline 74.

(continued on page 6)

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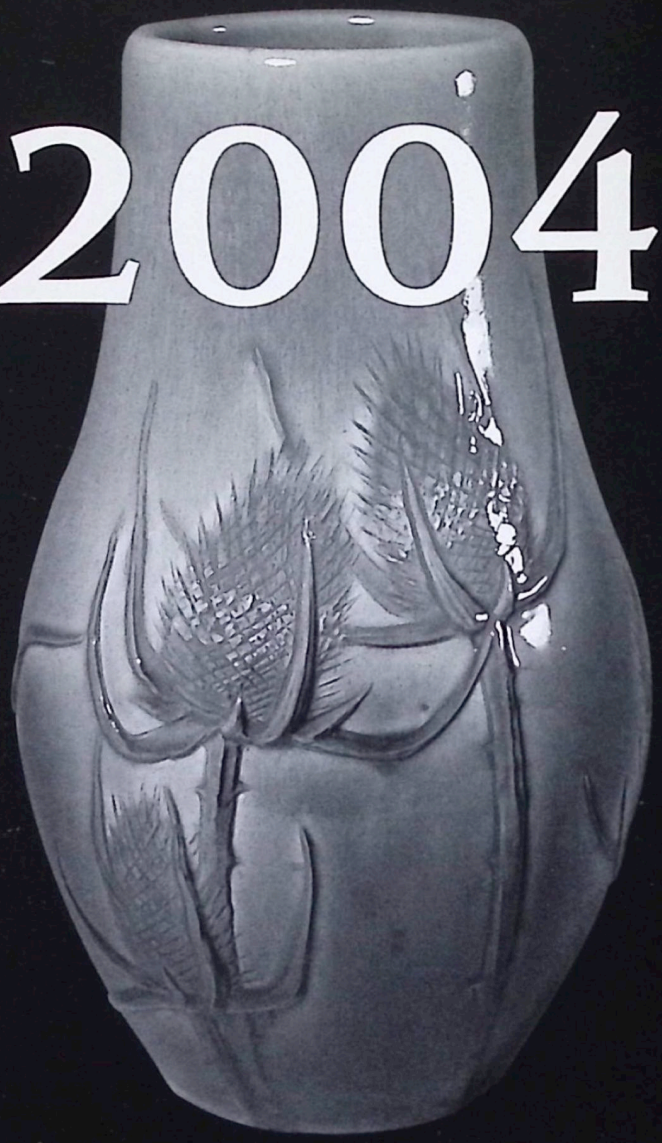

Cincinnati Art Galleries is now accepting consignments for Rookwood XIV, Keramics 2004 and Art Glass 2004 in June as well as Holiday Sale 2004, coming in November. Whether you have one piece or a large collection, we would be happy to discuss the details at your convenience. Please call or e-mail info@cincinnatiartgalleries.com, attention Riley Humler for pottery or karen@cincinnatiartgalleries.com for Karen Singleton concerning art glass.

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Table of Contents

Continued from page 4.

Seminars

Gustav Stickley: In Public and In Private
by David Cathers 60.

Marion Mahony: Emerging from Frank Lloyd Wright's Shadow
by Aja Preliasco 64.

Good, Better, Best: Collecting Arts & Crafts Tiles
by Suzanne Perrault 72.

Good, Better, Best: Collecting Rustic Fruniture
by Ralph Kylloe 76.

My Life in Arts & Crafts
by Robert Winter 78.

What Would Stickley Do With a Computer? Incorporating Technology into Arts & Crafts Interiors
by Jane Powell 82.

From Ragtime to Stravinsky: The Music of the Arts & Crafts Era
by Dr. Charles McKnight 88.

Information

Friday Schedule of Events 15.
Saturday Schedule of Events 19.
Sunday Schedule of Events 21.
Conference Information 20.
Books, Magazines & More Show 38
Contemporary Craftsfirms Show 42.
Arts & Crafts Antiques Show 48.
Dining at the Grove Park Inn 90.
Map of Asheville 92.
Index of Advertisers 94.
Map of the Grove Park Inn 96.

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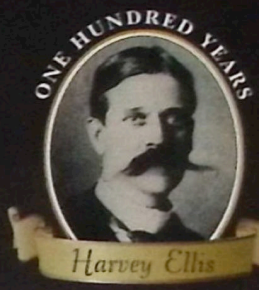

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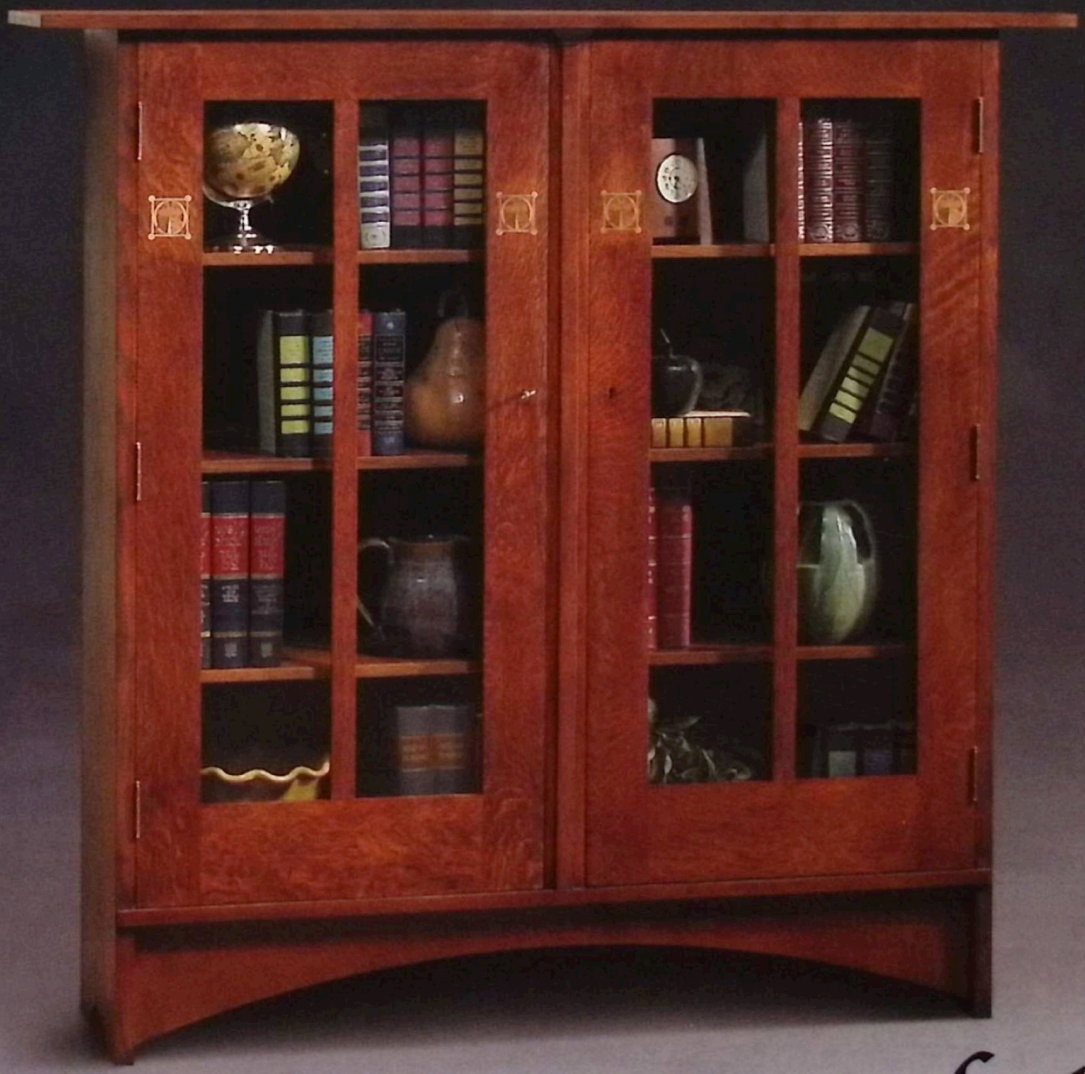

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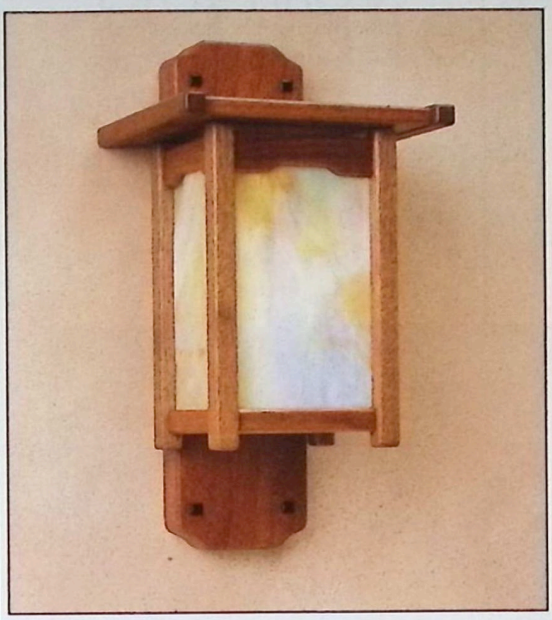

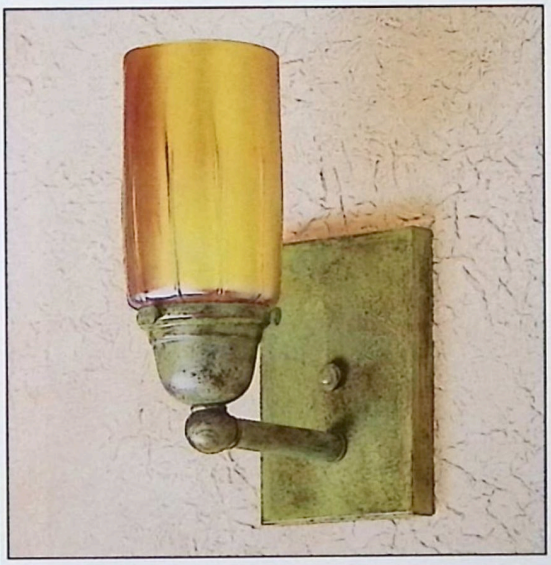

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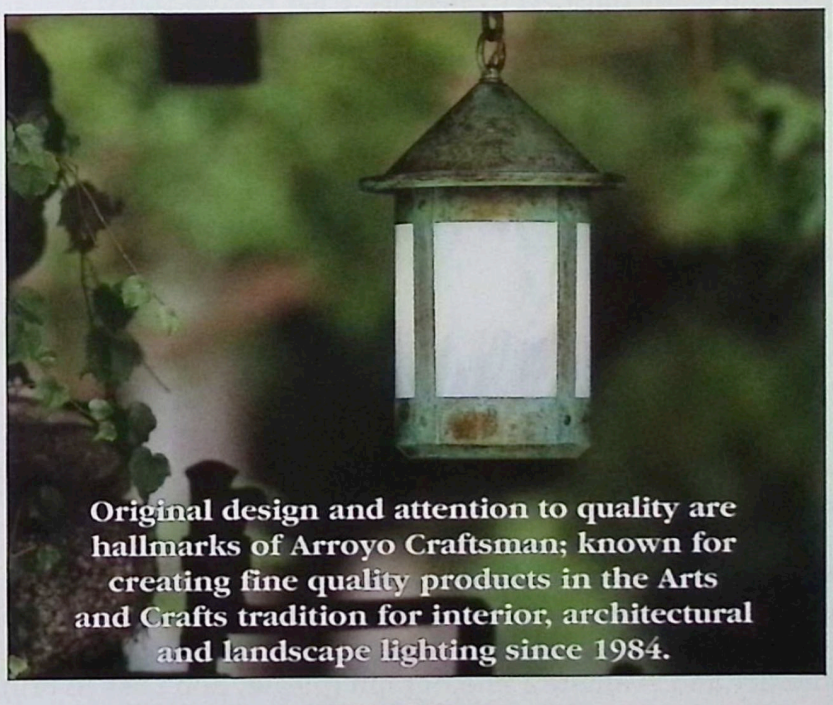

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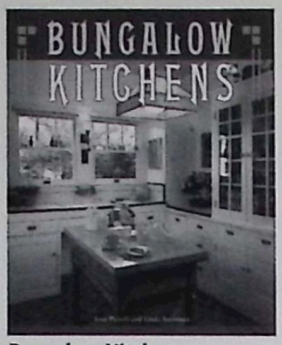

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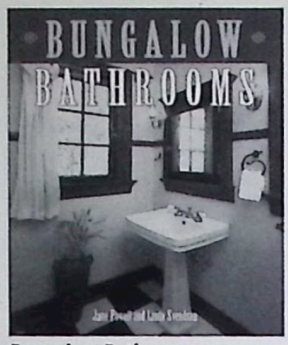

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Jane Powell

Join Jane for "What Would Stickley Do with a Computer? Incorporating technology into Arts & Crafts interiors"

Sunday, February 22nd, 8:30-9:15 a.m.

Rustic Artistry for the Home
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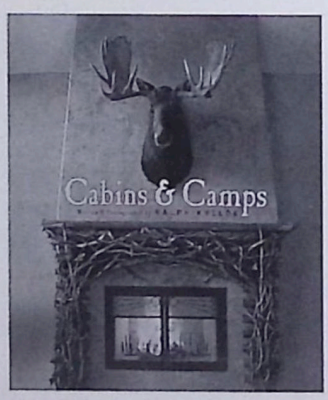

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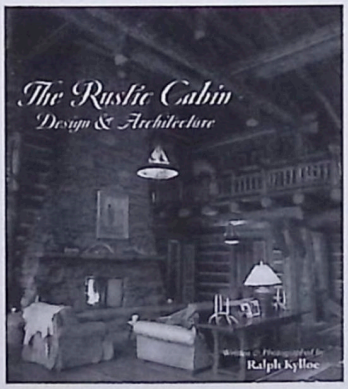

The Rustic Cabin
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Thursday

6:00pm **Craftsman Farms Foundation Banquet**
Heritage Ballroom, Sammons Wing

9:00-10:00pm **Discussion: The Tookay Shop**
with Boice Lydell, Curator (see pg. 46)
Grove Room, N.E. corner of Great Hall

Friday

Times Vary **Pre-Conference Workshops * ***

"Tile Decorating in the Arts & Crafts Style"
Biltmore Industries, pg. 53.

"The Basics of Arts & Crafts Metal-Smithing"
Fitzgerald Room, Vanderbilt 10th, pg. 53.

"Learning How To Use Dyes, Stains and Finishes"
Sammons Wing Workshop, pg. 53.

"A Basic Embroidery-Textile Workshop"
Elaine's, Vanderbilt "N" Level, pg. 53.

"Stenciling Essentials"
Laurel Room, Sammons Wing, pg. 53.

10:00-11:00am **Walking Tour: Biltmore Industries**
Starts at the Museum at Biltmore Industries
by G.P.I. Repeats Saturday & Sunday, pg. 24.

10:00am-5:00pm **Walking Tour: The Grove Park Inn**
Starts at the Concierge Desk in the Great Hall.
Starts at the top of each hour; pg. 32.

1:00-6:00pm **Contemporary Craftsfirms Show & Sale**
8th floor, Vanderbilt Wing, pages 42-44.

1:00-6:00pm **Books, Magazines & More Show & Sale**
Author Book Signing Sessions
8th and 10th Floors, Vanderbilt Wing, pages 38-41.

1:00-6:00pm **Silent Auction Benefit**
Bryan Room, Vanderbilt Wing, page 32.

1:00-6:00pm **Exhibit: Weller Pottery**
Great Hall, Am. Art Pottery Association, page 46.

1:00-6:00pm **Exhibit:** The Tookay Shop
Great Hall, Boice Lydell, curator, page 46.

2:00-10:00pm **Collectors' Chat Rooms**
Various Locations, page 81.

* * Not included in Conference Fee. *(continued on pg. 17)*

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Friday

1:00-6:00pm **Exhibit: Hand-Decorated China**
Great Hall, Carol Davis, curator, page 46.

1:00-6:00pm **Exhibit: The Roycrofters-at-Large**
Taft Room, 8th floor, Vanderbilt Wing, page 34.

1:00-6:00pm **Arts & Crafts Demonstrations:**
Art Conservation; Copper PatinationTechniques; Furniture Repair; Art Pottery Surface Design; Making a Morris Chair; various locations, pg. 28.

1:00-4:00pm **House Tour: Arts & Crafts Influence on Asheville **** Departs from Sammons Wing, page 62.

2:30-4:00pm **Roycroft Book Arts: Show and Tell**
Discussion with Boice Lydell and Paul Jackson
Grove Room off Great Hall, page 52

4:30-5:30pm **Small Group Discussions: Session I**
Various meeting rooms, page 54.

5:00-9:30pm **Seafood Buffet ****
Blue Ridge Dining Room, 10th floor, Vanderbilt Wing.

7:00-8:00pm **Social Hour: After-Dinner Coffee & Tea**
Magnolia Lounge, Sammons Wing, map on page 96.

8:00-8:15pm **Opening Remarks by Bruce Johnson**
Heritage Ballroom, Sammons Wing.

8:15-9:00pm **Seminar: "Gustav Stickley: In Public and In Private" by David Cathers, author**
Heritage Ballroom, Sammons Wing, page 60.

9:15-10:00pm **Seminar: "Marion Mahony: Emerging from Frank Lloyd Wright's Shadow" by Aja Preliasco**
Heritage Ballroom, Sammons Wing, page 64.

10:00-11:00pm **Discussion: The Tookay Shop**
with Boice Lydell, Curator
Grove Room, off Great Hall, page 46.

* GPI Package Guests Only. ** Not included in Conference Fee.

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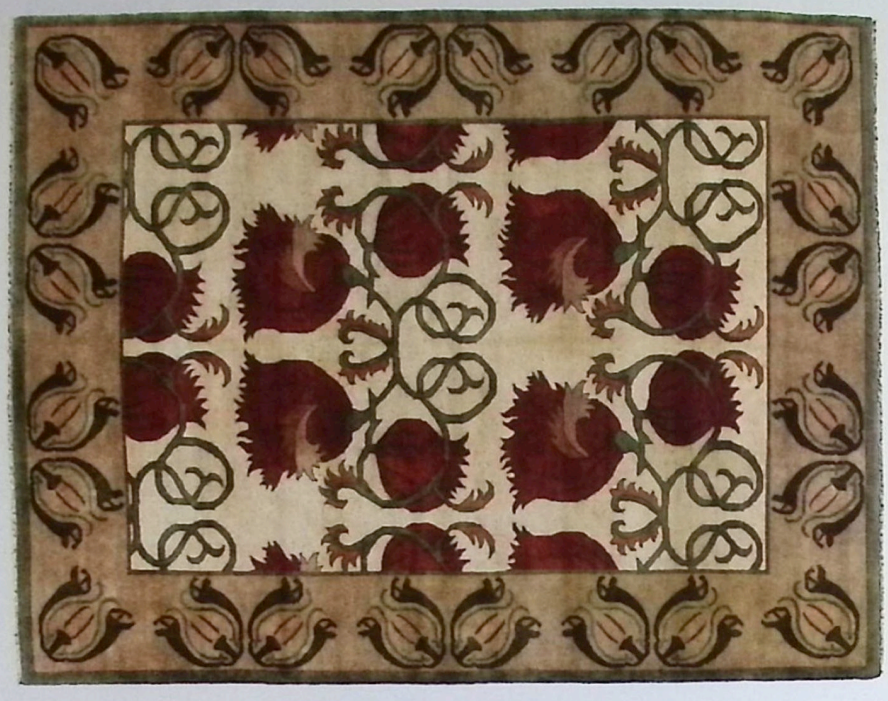
The Roycrofters are believed to have made only five tall case clocks - and two are at the G.P.I. Take a moment to study their similarities - and their differences.



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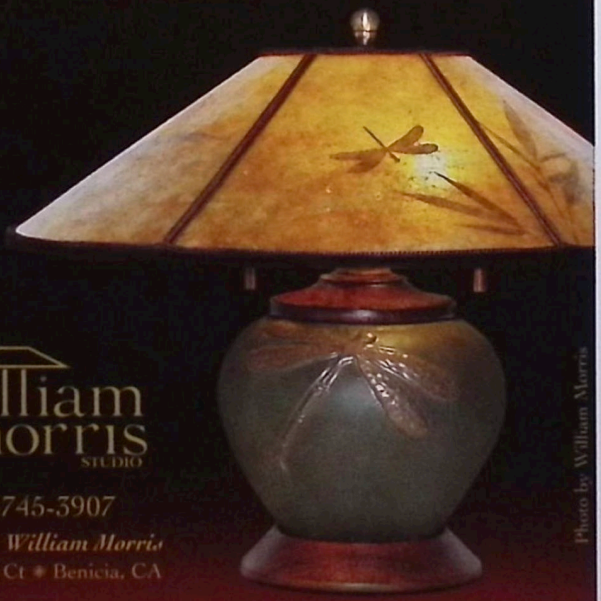

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SATURDAY

6:30-10:30am **Breakfast Buffet** * G.P.I. guests only.
Blue Ridge Dining Room or Chops Restaurant
Will need to present Room Key; page 90.

9:00-9:50am **Seminar: "Good, Better, Best: Collecting Arts & Crafts Tiles" by Suzanne Perrault**
Heritage Ballroom, Sammons Wing, page 72.

10:00-10:50am **Seminar: "Good, Better, Best: Collecting Rustic Furniture" by Ralph Kylloe, author.**
Heritage Ballroom, Sammons Wing, page 76.

12:00-6:00pm **Arts & Crafts Antiques Show & Sale**
Grand Ballroom, 8th floor, Vanderbilt Wing, pg. 48-51.

12:00-6:00pm **Contemporary Craftsfirms Show & Sale**
8th floor, Vanderbilt Wing, pages 42-44.

12:00-6:00pm **Books, Magazines & More Show & Sale**
8th and 10th floors, Vanderbilt Wing, pages 38-40.

1:00-6:00pm **Exhibits and Demonstrations**
Repeat of Friday, see pages 15-17.

1:30-6:00pm **Antiques Show Opens to General Public**
Grand Ballroom, 8th floor, Vanderbilt Wing.

1:00-4:00pm **House Tour: Arts & Crafts Influence on Asheville** ** Departs from Sammons Wing, page 62.

3:00-4:00pm **Walking Tour: Biltmore Industries**
Starts at the Museum at Biltmore Industries by G.P.I. Repeated on Sunday, pg. 24.

4:30-5:30pm **Small Group Discussions: Session II**
Various meeting rooms, page 56.

5:00-7:00pm **Optional Reception & Lecture:** **
"Byrdcliffe: An American Arts & Crafts Colony" by Nancy Green Asheville Art Museum, pg. 70.

7:00-8:30pm **Social Hour: After-Dinner Coffee**
Magnolia Lounge, Sammons Wing, map pg. 96.

8:00-8:30pm **Restoration Updates: Craftsman Farms, The Gamble House, and The Roycroft Campus** Heritage Ballroom

8:30-10:00pm **Seminar: "My Life in Arts & Crafts" by Robert Winter, author**
Heritage Ballroom, Sammons Wing, page 78.

* G.P.I. Package guests only. ** Not included in Conference Fee.

Conference Information

General Information

Your identification badge is your entry pass to all conference events & exhibits. Please wear it to all events. Badges will have to be shown for entry to the seminars.

All seminars, tours, shuttle busses, discussion groups, and shows will start promptly at the scheduled times listed in the catalog. If you are late, please enter the room quietly.

Please turn off cellular phones and pagers during the seminars.

Please do not take photographs during the seminars. The flash is terribly distracting for the speaker.

Unhappy children should not be brought to seminars. Check with the Concierge Desk for information on children's activities and baby-sitters.

No smoking is allowed at any conference event, including the antiques show. Smoking in the hotel is restricted to the Great Hall bar area. Cigars and pipes are restricted to the terraces.

Information tables near the Arts & Crafts registration desk are loaded with free materials.

Plans are already underway for the February 18-20, 2005 Arts & Crafts Conference. If you have any suggestions, please write them down and leave them at the Arts & Crafts registration desk or email them to bj1912@aol.com

Extra catalogs are $12.

Dining reservations for evening meals at the G.P.I. are recommended. Please see page 90 for information on restaurants.

Tour information tables are located near the Arts & Crafts registration desk.

Sunday shuttle busses to the airport leave on time. Allow two hours for loading, the drive, unloading, and airport check-in. The bus loads outside the Main Inn entrance.

If you are staying someplace other than the G.P.I. and have made an airport shuttle bus reservation, bring your bags to the G.P.I. on Sunday morning and check them with the bellstand. The bus cannot make any stops between the G.P.I. and the airport.

Cabs can be ordered through the bellstand. You are advised to call ahead.

There will be a shuttle bus running between the G.P.I. and the Renaissance Hotel during the conference. Please check the signs near each hotel's bellstand for times.

Checkout time on Sunday from the G.P.I. is 2:00pm. If you wish, you can checkout on Sunday morning prior to the first seminar. The bellstand will be more than happy to store your bags until you are ready to leave.

Antiques Show

The only line for entry to the antiques show will form at the glass elevator on the 10th floor of the Vanderbilt Wing. Persons attempting to enter through alternate stairways or elevators will be directed to the end of the line on the 10th floor.

No antiques, large bags or strollers may be brought into the showrooms.

Your conference badge must be worn for entry into the showrooms.

A receipt must accompany any item leaving the show. Be prepared to show your receipt to a security guard.

By bringing children to the show, parents accept full responsibility for any breakage their children cause. Due to crowded conditions, no strollers will be permitted in the showrooms.

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SUNDAY

6:30-9:30am **Breakfast Buffet** * G.P.I. guests only.
Blue Ridge Dining Room. Room key required; page 90.

8:30-9:15am **Seminar: "What Would Stickley Do With A Computer? Incorporating Technology Into Arts & Crafts Interiors" by Jane Powell, author.**
Heritage Ballroom, Sammons Wing, page 82.

9:30-10:15am **Seminar: "From Ragtime to Stravinsky: The Music of the Arts & Crafts Era" by Dr. Charles McKnight.**
Heritage Ballroom, page 88.

10:30-4:00pm **Arts & Crafts Antiques Show & Sale**
Grand Ballroom, 8th floor, Vanderbilt Wing, pg. 48-51.

10:30-5:00pm **Contemporary Craftsfirms Show & Sale**
8th floor, Vanderbilt Wing, page 42-44.

10:30-5:00pm **Books, Magazines & More Show & Sale**
8th and 10th floors, Vanderbilt Wing, page 38-40.

12:00-4:00pm **Arts & Crafts Demonstrations**
Various locations, page 28.

12:30-3:30pm **House Tour: The Arts & Crafts Influence on Asheville** **
Departs from Sammons Wing, pg. 62.

12:30-1:30pm **Small Group Discussions: Session III**
Various meeting rooms, page 58.

1:00-2:00pm **Walking Tour of Biltmore Industries** pg. 24.

5:00pm **Close of Conference.**

* G.P.I. Package guests only. ** Not included in Conference Fee.

Did You Know?

The oak-encased concrete pillars in the Great Hall originally were covered with stone to hide plumbing and electrical lines to the guest rooms. The rocks were removed in 1955 and used in other parts of the G.P.I. The decision was made to cover the pillars with oak boards to make access easier to the utility lines attached to the pillars.

THE ROYCROFT CAMPUS - IN THE VILLAGE OF EAST AURORA - NEW YORK

ROYCROFT, CHAUTAUQUA, WRIGHT: THE CONNECTION

"AN HISTORIC TURN-OF-THE-CENTURY ARTS & CRAFTS TRAIL"

In the past dozen years, Roycroft has reconnected with Frank Lloyd Wrights' Darwin Martin Complex in Buffalo, and the Wright designed Graycliff–the Martin's summer home on Lake Erie. The Arts & Craft link of one hundred years is as vivid today as it was at the turn-of-the-century. More recently Roycroft has reestablished the common roots of that era with Chautauqua Institution–another cultural and philosophical establishment. These Arts & Crafts connections make a fascinating trail–all within a brief visit to Western New York.

ROYCROFTERS AT-LARGE ASSOCIATION

The Roycrofters At-Large Association (RALA), formed in 1976, has joined the Roycroft Inn in planning for its 100th year celebration. Through its mission, RALA encourages and supports artisans, promotes the activities, preservation, restoration and beautification of the Roycroft Campus, and advances the Roycroft spirit, ideals and traditions.

Roycroft Master Artisans were encouraged to reproduce the Roycrofter's *"Goodie Box"*, and other artisans to fill it, as a way to raise money to further the activities of the organization. Annual Summer and Winter Festivals promote the Renaissance Artisans to the community and surrounding cities, towns and villages – not to mention faithful out-of-state visitors. Through discussions, lectures, demonstrations and classes, RALA teaches and exchanges the teachings of Elbert Hubbard and his Roycrofters to audiences of all ages.

In the upcoming eighteen months, RALA artisans, in cooperation with the Roycroft Inn, will be encouraged to present educational workshops and conferences, design commemorative gift items and to assist with setting plans to preserve and advance the philosophy and work of the Arts & Crafts era. Visit the Taft Room to take a chance on the *"Goodie Box"*.

THE ROYCROFT INN • A CENTENNIAL CELEBRATION

"The Inn is a place where you 'forget it' and act natural. No extra charge for communing with famous guests and filching their autographs and their ideas." Elbert Hubbard

The Roycroft Inn, situated along a quiet, residential street amidst a canopy of shade trees had been described as one of the *"oddest shaped buildings imaginable; but inside one of the most attractive."*

In 1895, Elbert Hubbard's Philistine magazine introduced the world to East Aurora. The first curious souls ventured out to see for themselves what was going on at the Roycroft. Later, visitors were permitted to stay at the Phalanstery, a dormitory for Roycroft workers. The Roycroft Inn was built between 1903 and 1905. A guest room at The Roycroft Inn was described as, *"well-ventilated and well-appointed; and ideal worked out with tender thought and care, a symphony of form and decoration."*

Over the past century, countless guests have passed through the heavy oak doors, including authors, inventors, artists, politicians and other great thinkers. Back then they came to see the man himself; today they come to experience his legacy.

The Inn received National Historic Landmark status in 1986, and underwent a complete restoration in 1995, thanks to the generosity of The Margaret L. Wendt Foundation. Strict attention was paid to the restoration methods, and many of the original furniture and fixtures remain. Today the Inn's twenty-nine suites and rooms offer all the amenities of the present, with a hearty nod to the glorious Roycroft past. *(cont'd next page)*

FOR MORE INFORMATION, VISIT THE ROYCROFT EXHIBIT IN THE TAFT ROOM

ROYCROFT, CHAUTAUQUA, WRIGHT: THE CONNECTION

As The Roycroft Inn approaches its 100th year, plans to celebrate and commemorate are at hand. Workshops, lectures, commemorative gifts, artisan & educational programs are in formative stages. *For more information call 716-652-5552 or check www.roycroftinn.com.*

The Roycroft Inn staff and East Aurora community invite you to come and see why visitors of the past called the Inn, *"Restful with the silence of home and safety".*

CHAUTAUQUA INSTITUTION

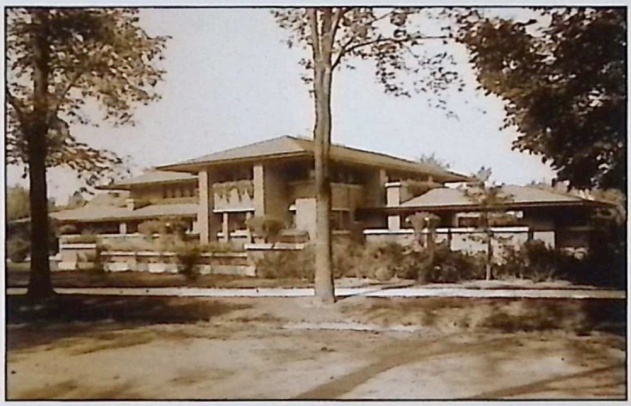
The Foundation at Roycroft and Chautauqua Institution invite you to participate in a new and unique cultural Elderhostel experience culminating in an **Arts & Crafts Conference** in *Chautauqua, New York*

Friday, Saturday & Sunday, September 24, 25 & 26, 2004 open to everyone. Learning and fun at secluded Chautauqua, headquartered at the Athenaeum Hotel

Keynote Speaker:
Howard Hull, Director of Brantwood & Ruskin Scholar *"The Root of all the Connections"*

Appraisal Day – Tour of Arts & Crafts Homes in Chautauqua – Elderhostel
Reserve the Date – Pass it on – Mark Your Calendar!
For more event information call 716-652-4477 or visit www.roycroft.org

Visit the Chautauqua Institution website at www.ciweb.org or call 1-800-836-ARTS.



DARWIN D. MARTIN HOUSE COMPLEX

Frank Lloyd Wright's famed Darwin D. Martin House Complex in Buffalo, New York is currently open for tours, by reservation, while under active restoration. This is a unique opportunity to observe historic preservation and reconstruction in action. Constructed between 1903 and 1905, the Martin House exemplifies Wright's Prairie House ideal and is considered by scholars to be one of the most important architectural works of the 20th century.

The original composition of the main Martin House (10,000 square feet), a glass-roofed conservatory, connected to the house by a 100-foot long pergola, a carriage house and a smaller residence, the Barton House, reveals Wright's genius in creating intricate harmonies: buildings in unity with one another and with the landscape designed to surround them. Although the pergola, conservatory and carriage house were demolished in 1960, and the Martin House suffered deterioration since its original residents left in 1937, restoration will bring the entire complex back to its former glory as of 1907, including reconstruction of the missing elements. Wright's "Prairie" design for the Martin House, with strong emphasis on the horizontal and integration with nature, represented a radical departure from prevailing architectural trends of the day. This masterpiece gives testament to the spirit of daring and independence, ingenuity and courage that are the American hallmarks of Frank Lloyd Wright's work.
For information about tours, please call 716-856-3858 or visit our website at www.darwinmartinhouse.org.

FRANK LLOYD WRIGHT'S GRAYCLIFF ESTATE

The Graycliff Estate was designed in 1926-1927 by renowned American architect Frank Lloyd Wright as the summer home of the Darwin D. Martin family.

The historic complex is a *New York State Landmark,* listed on the *National Register of Historic Places* and is a sponsored project of the federal *Save America's Treasures* program. Graycliff is located 30 minutes south of Buffalo on the cliffs of Lake Erie, along the Seaway Trail, New York State's only National Scenic Byway.

The Estate consists of the original main house *(Isabelle R. Martin House)* with a garden wall connecting to the servants' quarters & garage (Foster House). These Wright structures work as a *"transparent screen"* which blurs the distinction between the natural landscape and the built environment.

Other features that highlight the Estate include a terrace, esplanade, sunken gardens, a fountain & pond, and a beautiful view of Lake Erie.

Guided Tours Available April - November • By Reservation Only • 716-947-9217 • website: http://graycliff.bfn.org

From the Biltmore Estate to the Grove Park Inn: The Evolution of an Arts & Crafts Enterprise

In 1901 two young women fresh from the Moody Bible Institute arrived in Asheville to serve as missionaries to the people of Appalachia. One of them, Eleanor Vance (1869-1954), had also trained as a woodcarver, so she and her partner, Charlotte Yale (1870-1958), began a club for boys interested in woodworking and woodcarving.

Their efforts caught the attention of Edith and George Vanderbilt, who from 1905 until 1916, provided financial support for what became known as the Biltmore Estate Industries. The fledgling Arts & Crafts enterprize took its name from the Vanderbilt's famous Biltmore Estate, where the parents of most of the young men and women worked.

While a few pieces of furniture were produced, most of their output consisted of delicately carved bowls, frames, boxes, book racks and trays sold to tourists and local supporters. In 1917, Fred Seely, who designed and constructed the Grove Park Inn, then leased it from his father-in-law, bought the industrial school from Edith Vanderbilt and moved it to a series of buildings he constructed adjacent to the hotel. Gradually the weaving of homespun cloth for suits and dresses replaced woodcarving as the principle product of Biltmore Industries (Seely dropped the reference to the Estate), which remained in business until the 1970's.

Today those buildings have been restored to house The Grovewood Gallery, recognized as one of the premier craft galleries in the country and open this weekend from 10-6 on Friday and Saturday, and from 1-5 on Sunday; an automobile museum with nearly 20 vintage automobiles, including a 1922 firetruck, plus three Roycroft chandeliers and a moonshine still. It is open 10-5 Friday and Saturday, 1-5 Sunday. Other buildings now serve as studios and workshops for craftsmen and craftswomen, some of which will be open for us to visit this weekend.

The Biltmore Industries Museum will be open from 10-5 on Friday and Saturday and 1-5 on Sunday, and features examples of their weavings and woodcarvings, Roycroft furniture and demonstrations on one of the original homespun looms.

Two of our demonstrations, Copper Patination Techniques and The Making of a Morris Chair, will be held in workshops at Biltmore Industries, so don't leave the Arts & Crafts Conference without having visited a surviving Arts & Crafts enterprise (see page 28-29).

Behind the Scenes: A Walking Tour of Biltmore Industries

Times: Friday 10:00-11:00am Sat. 3:00-4:00pm Sun. 1:00-2:00pm
Starts: Biltmore Industries Museum **Cost:** Free to Conference Attendees
Tour Guides: Dick Cosgrove and Jerry Ball

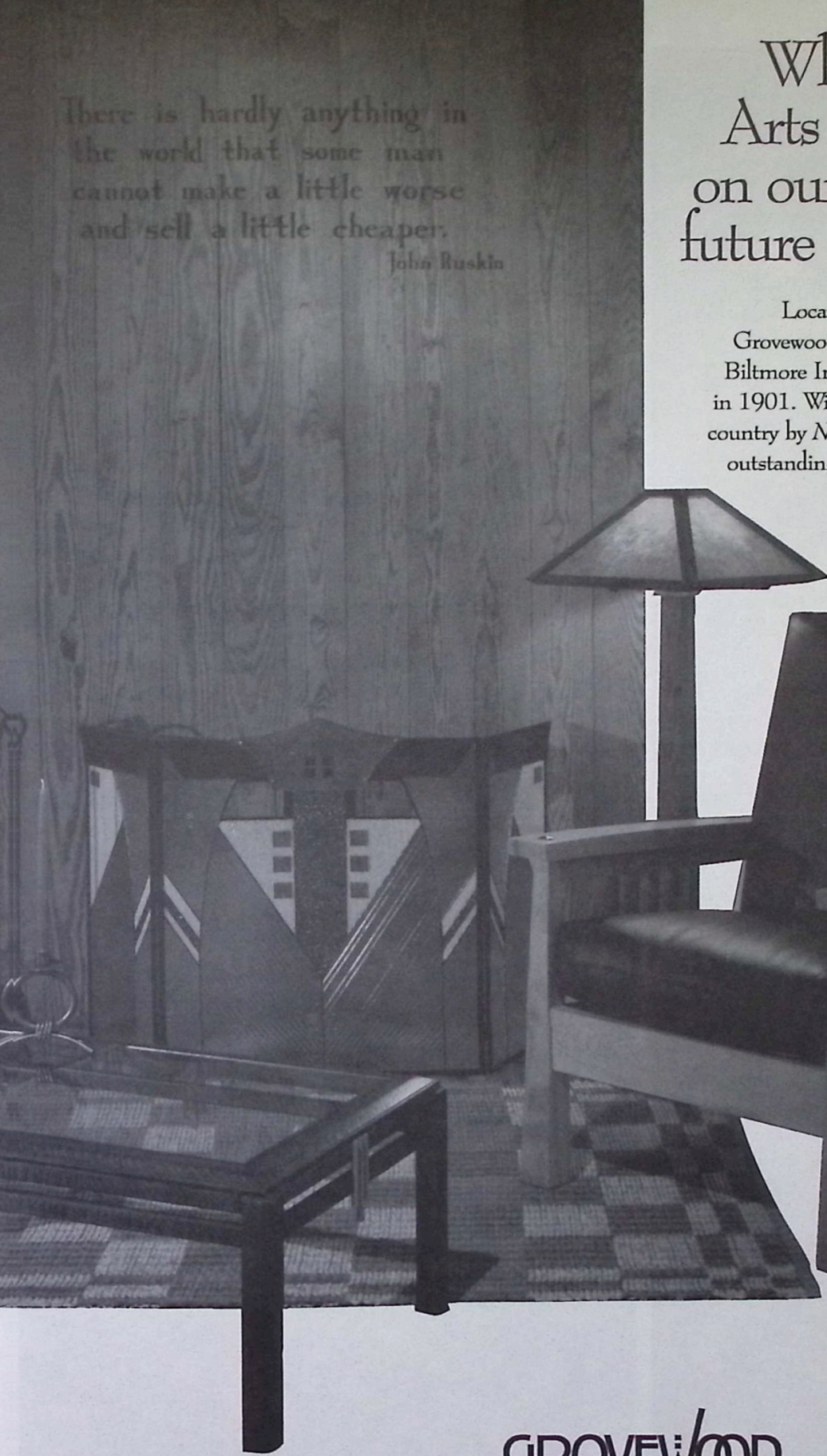
The Arts & Crafts philosophy from which Biltmore Industries grew is still evident in many of the buildings' details, including handmade oak doors with carved Roycroft mottos. While the some of the 1917 cottage workshops have been restored and updated, many look nearly the same as they did eighty years ago. This is a great opportunity to get a firsthand glimpse into what had once been - and still is - a highly-successful Arts & Crafts enterprise.

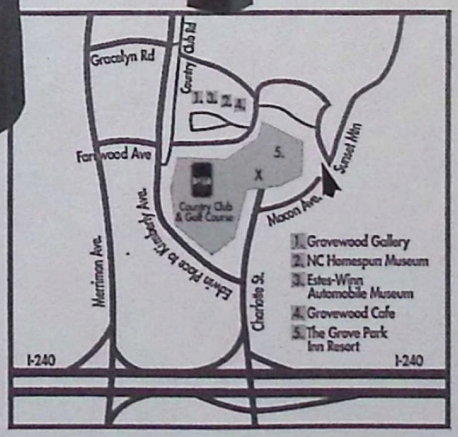
Directions: Take the Vanderbilt Wing elevator or stairs down to the lowest level (same as Elaine's); exit through the doors onto the courtyard and take the steps down to the road; the Biltmore Industries Museum is in the third building on the right as you enter the grounds.

Note: Please be advised that some of the historic buildings you will be touring are not heated and are not handicapped accessible. Please dress appropriate to the temperature outdoors.

While the history of Arts & Crafts is written on our walls, you'll find its future resides on our floors.

Located next door to The Grove Park Inn, Grovewood Gallery sits in a cottage that once housed Biltmore Industries, the historic craft institution begun in 1901. With our gallery rated among the top five in the country by *Niche* magazine, you'll find that the tradition of outstanding craft continues to live in these stone walls.





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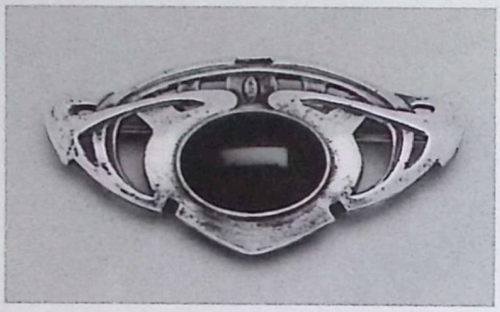

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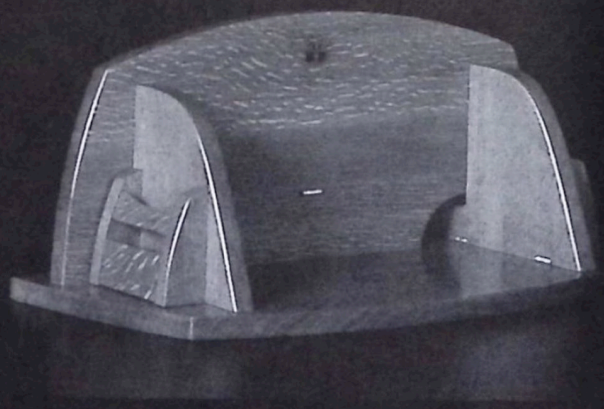

A tabletop design suitable for holding frequently used reference books or current reading.
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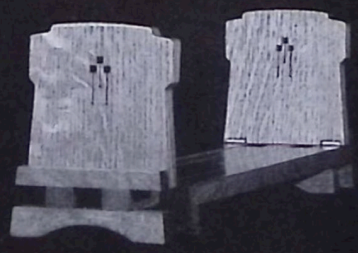

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Five Arts & Crafts Demonstrations

Each afternoon during the conference a team of conservationists, artists and craftspersons will, using the tools and techniques of their craft, provide twenty-minute demonstrations for our education. No registration is required. Each demonstration will begin at the time listed below. Each of the demonstrators will be available after each session to answer your individual questions.

Furniture Repair & Restoration

Wilson Room - P
Vanderbilt Wing, 8th Floor

Dennis Bertucci
Professional Restorer
P.O. Box 1520 (435) 335-7392
Boulder, UT 84716

Friday	2:30pm	"The Care and Preservation of Your Arts & Crafts Furniture"
	4:00pm	"What To Look For When Buying Arts & Crafts Furniture"
Saturday	1:00pm	"The Care and Preservation of Your Arts & Crafts Furniture"
	2:30pm	"How To Glue and Repair Your Arts & Crafts Furniture"
	4:00pm	"What To Look For When Buying Arts & Crafts Furniture"
Sunday	1:00pm	"How To Glue and Repair Your Arts & Crafts Furniture"
	2:00pm	"The Care and Preservation of Your Arts & Crafts Furniture"

Building a Morris Chair

Biltmore Industries
Third Building

Steve Tengelsen
(828) 251-5475
rubydog@madison.main.nc.us

Craftsman Steve Tengelsen is going to build a Morris chair in eight steps over the course of the weekend in his workshop next door at Biltmore Industries (see pg. 24). Drop in, watch Steve and ask questions during this rare opportunity to meet, observe and talk with a true craftsman.

Friday	1:00pm	Step 1:	Making and mortising the legs.
	2:30pm	Step 2:	Making, shaping and mortising the arms.
	4:00pm	Step 3:	The sides - the mortise and floating tenon.
Saturday	1:00pm	Step 4:	The front and back rails & a curved seat support.
	2:30pm	Step 5:	The back - the bridle joint, mortise & thru tenon.
	4:00pm	Step 6:	Fastening the sides & arms - gluing strategies.
Sunday	1:00pm	Step 7:	Multi-layered staining of the sub-assemblies.
	2:00pm	Step 8:	Final assembly and finishing.

Art Conservation

Taft Room - N
Vanderbilt Wing, 8th Floor

Art conservators Linda and William Muir will be on hand at this year's conference to discuss and explain for us what steps they go through in preserving and restoring works of art, including oil paintings on canvas or panel, those on paper, including etchings, engravings and water colors, as well as one of their specialties - the conservation and preservation of antique frames.

Linda and William Muir

Muir Fine Arts 48 Falls View Drive
Pisgah Forest, NC 28768
(828) 885-2787

Friday	Saturday	Sunday
1:30pm	1:30pm	1:30pm
3:00pm	3:00pm	3:00pm
4:30pm	4:30pm	

Copper Patination Techniques

Grovewood Gallery at Biltmore Industries
Second Building

Roycroft Rennaissance Master Artisan Ron VanOstrand will explain and demonstrate the historic and contemporary processes used to achieve the fabled dark, rich Aurora Brown patination on Arts & Crafts copper, as well as the Etruscan Green finish favored by many metalsmiths, next door to the Grove Park Inn inside the Grovewood Gallery (see page 24).

Ron VanOstrand

45 S. Main St. Holland, NY 14080
(716) 537-3160
ron@auroragoldsmith.com

Friday	Saturday	Sunday
1:30pm	1:30pm	1:30pm
3:00pm	3:00pm	3:00pm
4:30pm	4:30pm	

Art Pottery Surface Design

Wilson Room - O
Vanderbilt Wing, 8th Floor

Studio artists John and Scottie Post will demonstrate carving, slip trailing, slip painting, sprigging and applique, as well as wax resist and other techniques on leather-hard vases made in advance of the conference. Presentations will be supported by photographs as well as finished examples from their studio, and stylistic developments of the Arts & Crafts Movement will be discussed and illustrated.

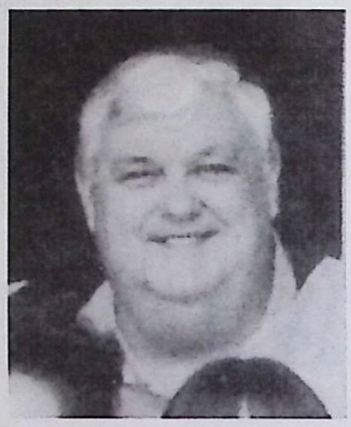
John Post and Scottie Post

Hog Hill Pottery 5218 Plateau Rd.
Vale, NC 28168 (704) 462-2744

Friday	Saturday	Sunday
1:00pm	1:00pm	1:00pm
2:30pm	2:30pm	2:30pm
4:00pm	4:00pm	

A Tribute to Peter West (1939-2003)

On December 15, Peter West, our dear friend and one of the Arts & Crafts Conference's most enthusiastic supporters, passed away. The news came as a shock to everyone who knew him, for Peter was synonymous with life, laughter and a true zest for living. While our paths occasionally crossed each year at other Arts & Crafts events where his wife, Kathy, was exhibiting her artwork, I always knew that come February I could find Peter working in their booth in the Eisenhower Room or relaxing in the Great Hall, surrounded by a cluster of friends sharing stories of their lives, their families and their most recent Arts & Crafts adventures. And each time I stopped by, Peter was ready with a joke, a laugh and a smile as wide as the horizon.

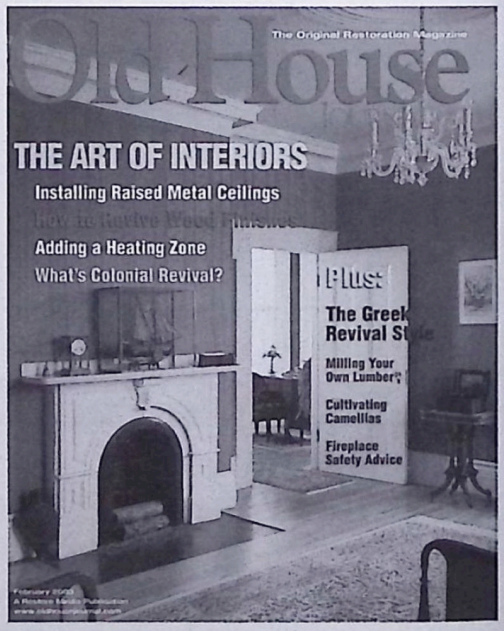


Those who knew Peter outside of the Grove Park Inn also knew that Peter gave unselfishly of his time to the Boys & Girls Club, having served as past president of both the East Aurora (NY) Boys & Girls Club and the Erie County Board for the Boys & Girls Club. His tireless efforts in support of this, his favorite charity, will be missed by an entirely different group of friends who never walked the halls of the Grove Park Inn with Peter.

As we prepare this catalog for the printer, plans are underway to plant a dogwood tree in Peter's memory and place a marker beneath it on the grounds of the Grove Park Inn. To see it, take the steps down from the Sunset Terrace toward the spa. When the steps split, take the set on the right and continue down until you see the tree and marker in a triangular planting area on your left. Those who knew Peter are invited to stop by it this weekend and say a few words in private to our dear friend, who will always be with us whenever we gather at the Grove Park Inn.

-b.j.

Old·House JOURNAL



For 30 years OLD-HOUSE JOURNAL has been teaching old-house lovers how to restore, renovate, and renew America's old houses. Each issue offers encouragement and inspiration with step-by-step, how-to information. You will also find articles explaining historic house styles and interior architecture, from Colonial paint to Victorian roof types to Arts & Crafts woodwork.

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www.durango-arts-craftsconference.com

Inaugeral Silent Auction To Benefit Arts & Crafts Researchers and Writers

As anyone who has published a book or labored as a public speaker can attest, writers and researchers, especially in a non-mainstream field such as Arts & Crafts, work for the love of their subject rather than the sound of coin in their purse.

And too often the decision whether or not to make yet one more trip to an obscure part of the country, to a distant relative of their subject, or to a small town library with a critical file folder of information and a broken fax machine is made based not on the value of the information, but on the cost of the trip.

Those of us who benefit from our speakers' research each year at this conference or who leave with a stack of wonderful books built on solid research are invited to help guarantee that we can continue to increase our first-hand knowledge by supporting our first silent auction, one which will generate funds to help researchers as they explore various Arts & Crafts fields and begin their manuscripts.

Bidding Times:	Friday	1:00pm - 6:00pm
	Saturday	Noon - 5:00pm
Item Pickup:	Sunday	1:00pm - 4:00pm
Location:	Bryan Room	
	Vanderbilt Wing - 10th floor	
Sponsored by:	Bruce Johnson	

Many of the exhibitors at this year's conference have taken the first step by donating a wide variety of both old and new works to this non-profit fund. You can take the next -- and most critical -- step by showing your support by bidding on their pieces on Friday and Saturday in the Bryan Room. A report on the results and the distribution of this year's funds will be made at the next Arts & Crafts Conference and, hopefully, for years to come.

A Walking Tour of the Grove Park Inn

When it opened on July 12, 1913, the Grove Park Inn consisted of approximately 150 rooms, a dining room, the Great Hall, the 3rd floor Palm Court, and a recreation area in the lower level. Over the course of ninety years the hotel has grown until today it tallies more than 510 rooms, two ballrooms, four restaurants, a spa, a sports center, and several meeting rooms.

Fortunately, the more recent designers, architects and owners, most notably the late Charles Sammons and his wife, Elaine Sammons, recognized the value of the Grove Park Inn's Arts & Crafts heritage and have worked to both preserve original elements and to incorporate antiques, reproductions, carpeting, and architectural details into each remodeling and expansion project.

I took the Inn's standard walking tour script and added points of interest to Arts & Crafts enthusiasts. While I wish I could lead each tour personally, I did find someone who, while neither an Arts & Crafts collector nor a professional tour guide, will lead you on this walking tour. For those of you interested in taking a self-guided tour, information is available at the concierge desk in the Great Hall. Copies of my book *Built for the Ages: A History of The Grove Park Inn* are available in the gift shop and at the concierge desk. Autographed copies will be for sale in the Books, Magazines & More Show.

Times:	Friday 10:00am - 5:00pm, starting on the hour for approx. 30 minutes
Starts:	The north (non-working) fireplace
Sponsored by:	Bruce Johnson
Tour Guide:	Marissa Crown

Each tour will last around thirty minutes and will include the Palm Court (1913), the Sammons Wing (1984), the Vanderbilt Wing (1988), and the public area of the Spa (2002). While it cannot explore every nook and cranny, it will provide you with an overview and the encouragement to return later this weekend on your own to inspect areas more closely.

- Bruce Johnson

STEVEN THOMAS, INC.

Fine Art & Antiques

GUSTAVE BAUMANN, "Mountain Gold," color woodcut, 1926.

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The Roycrofters-at-Large Exhibit:

The Roycrofters, Frank Lloyd Wright & The Chautauqua Institute - The Connection

Times:	Friday	1:00pm - 6:00pm
	Saturday	Noon - 6:00pm
	Sunday	10:30am - 4:00pm
Location:	Taft Room - M Vanderbilt Wing - 8th floor	
Sponsored by:	Roycrofters-at-Large Bruce Johnson	

Founded in 1976 in East Aurora, the concept of the Roycrofters-At-Large Association emerged from the early Roycrofters, who sought to extend a bond of fellowship to men and women who embraced the Roycroft ideals regardless where they lived.

The mission of the Roycrofters-at-Large Association (RALA) is threefold: (1.) to restore and preserve the Roycroft Campus, (2.) to educate the public about the history and the philosophy of Elbert Hubbard and the early Roycrofters, and (3.) to foster and support a new artisan movement, called the Roycroft Renaissance, by adhering to the same standards of quality, productivity and fraternity that originally established the Roycroft at the forefront of the American Arts & Crafts Movement.

Toward that end, RALA has for several years provided an educational exhibit in the Taft Room for this conference. This year's exhibit explores the connection between four key Arts & Crafts sites and the people who fueled them: the Chautauqua Institute in Chautauqua, NY; two Frank Lloyd Wright designs, the Darwin Martin House in Buffalo and Greycliffe in Derby, NY; and the Roycroft Campus. The exhibit, which is open each afternoon, will feature photographs, historical documents and objects from these sites and will explore the connection between Frank Lloyd Wright, Elbert Hubbard and those who initiated the Chautauqua movement during the Arts & Crafts era.

RALA will also have for sale in the Taft Room works by its members and will be raffling off the first reproduction Roycroft "Goodie Box" crafted by Roycroft Master Artisans Ben Little, Tom Harris and Robert Trout and filled with items made by some of its members. This years' Grove Park Arts & Crafts Conference attendees will have the opportunity to win this Goodie Box valued at $900, along with contents by seventeen artisans for a total value of more than $2,000.

As illustrated in the book *Head, Heart and Hand: Elbert Hubbard and The Roycrofters* by Marie Via and Marjorie Searl (University of Rochester Press, 1994), Elbert Hubbard's early attempts to develop personal connections with his customers and to entice them to make larger purchases began while he was a salesperson for the Larkin Company. Several early Roycroft promotional strategies were inspired by those employed at the Larkin Company, especially in the realm of buying in bulk. The Goodie Box was a Roycroft marketing strategy comparable to the Larkin Company's "$10 Combination Box" and was offered as a premium to customers. Even the slogan used to advertise it, "From Farm to Family," echoes the Larkin Company's "Factory to Family" motto.

The original Roycrofter Goodie Box was made of ordinary gumwood and measured 23 inches wide, twelve inches deep and nine inches high and featured copper handles at either end similar to those on the bedroom furniture at the Grove Park Inn, a hammered copper latch, and copper straps on the four lower corners. The interior was filled with sausage, nuts, honey, home-made pecan patties and other wholesome foodstuffs from the Roycroft farms

The reproduction Goodie Box offered by RALA is made of black walnut and the copper is hand-hammered. In years to follow, other wood and metal artisans will be invited to produce the box in their own interpretive style. The Roycrofters-at-Large Association invites you to visit us in the Taft Room during this years' conference, to take a chance on this unique box and to learn more about the connections between the Roycrofters, The Chautauqua Institute and Frank Lloyd Wright.

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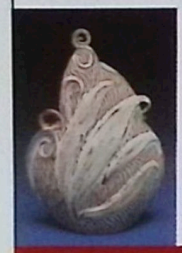

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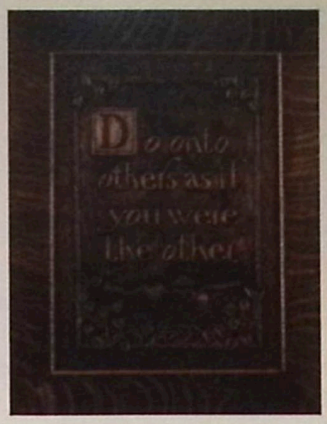

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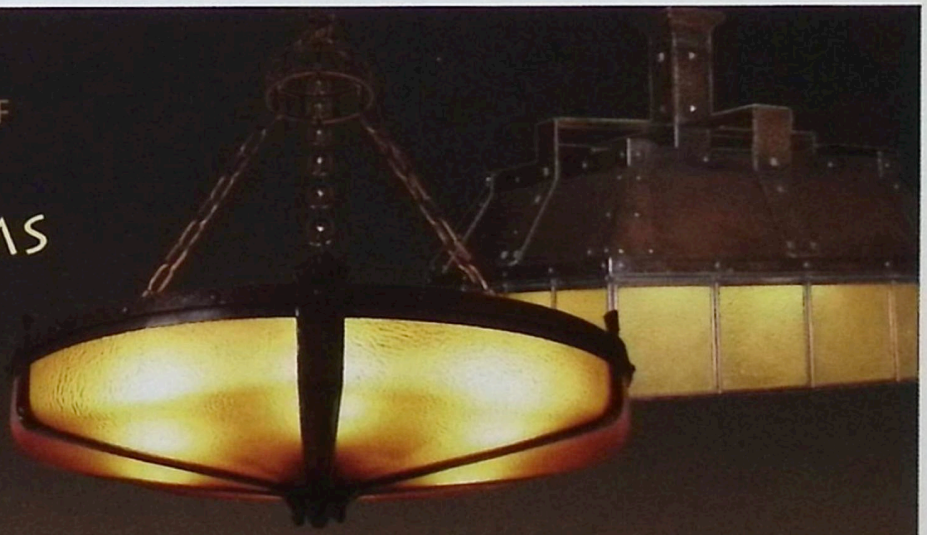

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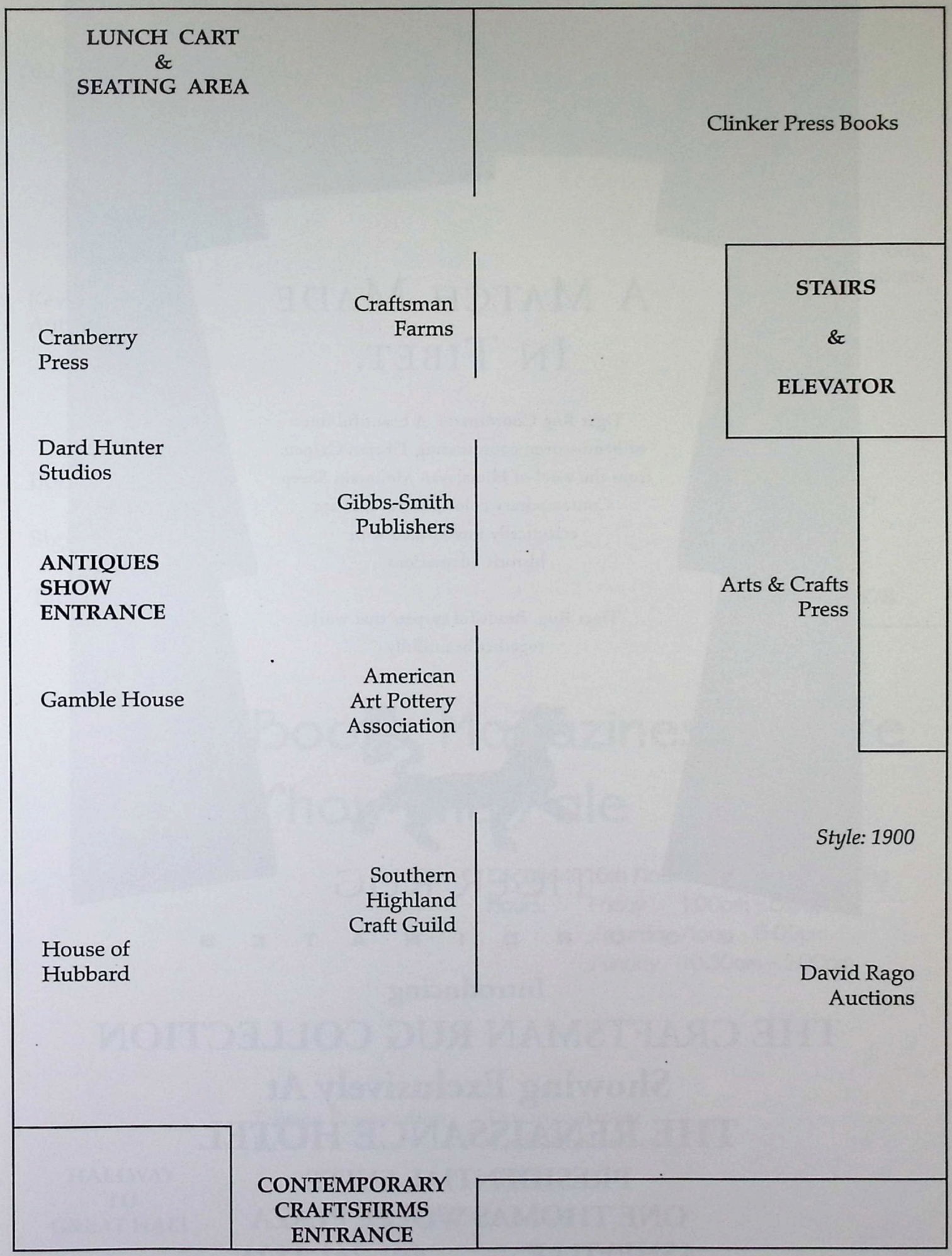
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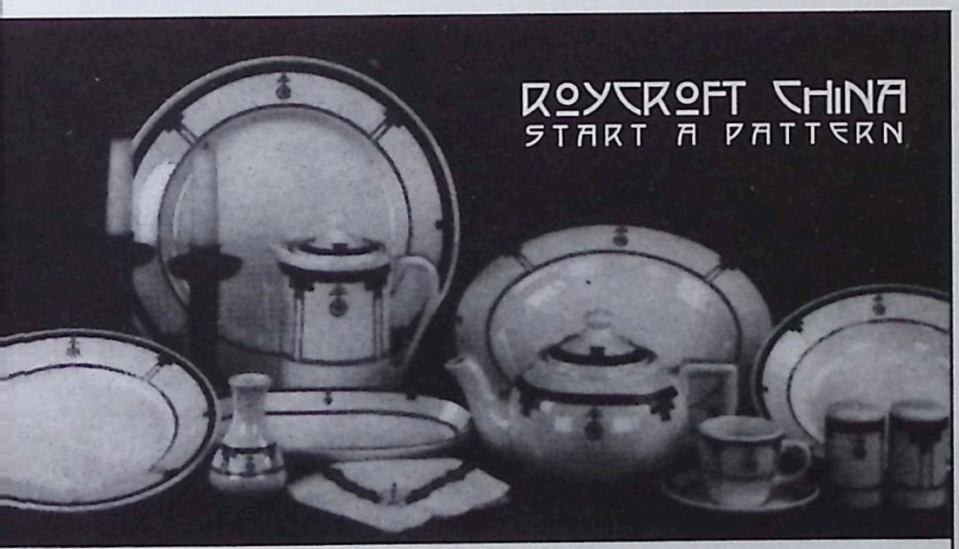

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Special Exhibits in the Great Hall

For more than ninety years the Great Hall has served as the heart of the Grove Park Inn, and never is that more evident than during the Arts & Crafts Conference. It is here that we meet new friends, renew old acquaintences and share experiences with other enthusiasts. It is here, too, that our thirst for knowledge is quenched by the addition of special exhibits arranged for us by volunteers, collectors and organizations. This year we are fortunate to have three notable exhibits on display in the Great Hall for us to inspect and enjoy.

The Tookay Shop Exhibit
Boice Lydell, curator

This year's Roycroft-related exhibit, provided each year by Boice Lydell, founder and curator of the Roycroft Arts Museum of East Aurora, offers the most extensive collection of Tookay Shop art metal to ever be publicly displayed, housing examples of the firm's work from its Viennese Secessionist beginnings to its Art Deco designs of later years.

Of the dozen or so master metalsmiths trained at the Roycroft Copper Shop, several produced their craft privately after having left the Roycroft's employ. Leon Varley, Henry Unverdorf, George Wilson, Roy Johnson, Victor Toothacker and Art Cole, founder of the Avon Copper Shop, were all off-springs of the Roycroft workshops. The most famous, however, was the team of Karl Kipp and Walter Jennings, who are not only generally credited with the founding of the Roycroft copper shop in 1909, but who also were the creators of the Tookay Shop when they left Roycroft around 1911.

The Tookay Shop, named for the two K's of Karl Kipp's name, was located only a few blocks from the Roycroft campus and emulated many of Roycroft's early designs as well as initiating new designs sporting the back-to-back K's mark. Kipp was the business man and head designer, while Jennings was the predominant executor, both at Roycroft and at Tookay. After Elbert Hubbard's death in 1915, Elbert "Bert" Hubbard II coaxed the pair to return to the Roycroft Copper Shop, although Kipp continued to keep the Tookay Shop in production for a number of years as well.

The Tookay Shop exhibit will be on display until Sunday afternoon and will be accompanied by an informal exhibit discussion on Karl Kipp, Walter Jennings and the Tookay Shop and its history on Thursday evening at 9:00 pm and again on Friday evening at 10:00 pm in the Grove Room just off the Great Hall. The discussion will be led by Roycroft Arts Museum curator, Boice Lydell. The discussion each night will progress to the display itself where attendees will be given the rare opportunity to individually handle and examine pieces in the exhibit.

Weller Pottery Exhibit
American Art Pottery Association
Linda Carrigan and Allan Wunsch, curators

The American Art Pottery Association, which each year organizes an exhibit in the Great Hall for our benefit, is a national organization of dealers and collectors of American art pottery. Founded in 1980, the AAPA's purpose is "to promote understanding, appreciation, and recognition of American art pottery." Toward that end AAPA members and recent authors Linda Carrigan and Allan Wunsch (*Weller Pottery: The Rare, The Unusual, The Seldom Seen*) have brought from their personal collections examples of Weller art pottery for your enjoyment and education.

According to Carrigan and Wunsch, Sam Weller founded what was to become one of the largest and most successful companies in the United States to mass produce what we call 'art pottery.' Although Weller died in 1925, the firm continued in operation until 1948, although quality declined in later years. The range of items produced at Weller was an impressive variety of diverse and distinct product lines, each consisting of as few as ten to as many as five hundred different shapes. According to the authors, the pieces ranged from the mundane to those which were technically and aestetically brilliant.

After you have had a chance to view the exhibit in the Great Hall, stop by the AAPA table in the Books, Magazines and More Show to pick up information on becoming a member and receiving the Journal of the American Art Pottery Association.

(continued on page 84)

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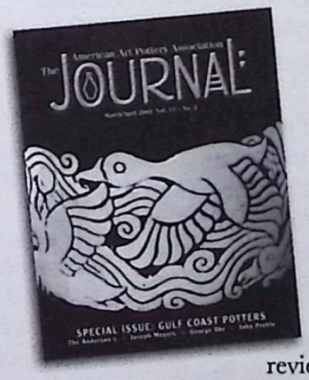

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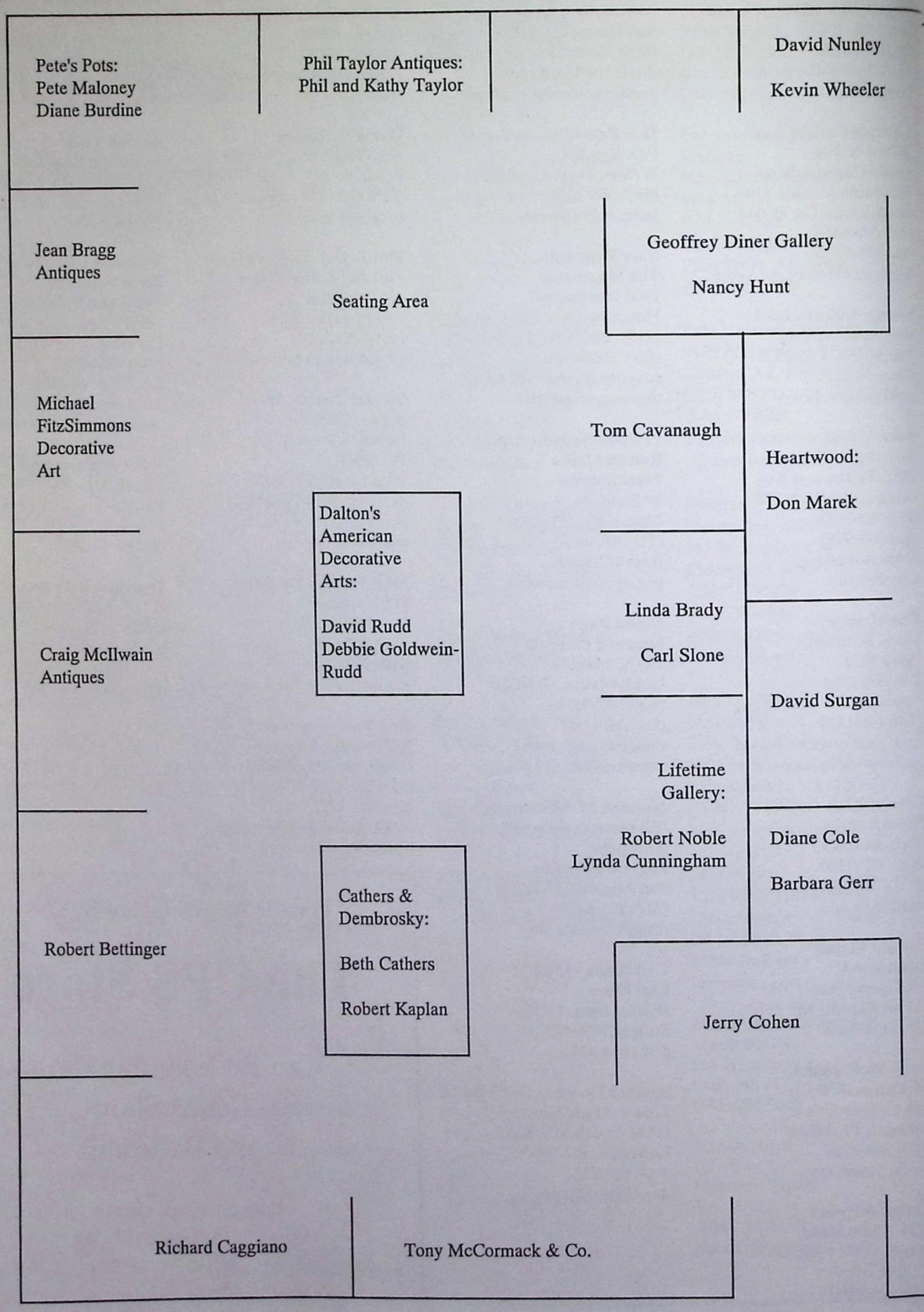

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A Special Discussion:

Roycroft Book Arts - Show & Tell

In 1895, several years before the Arts & Crafts Movement took hold in America, the Roycroft Press was an established printing operation that published the *Philistine Magazine*. Propagated by Elbert Hubbard, it was soon to also produce limited editions of specially illuminated, hand-illustrated and finely-bound volumes.

The Roycroft press and binding operations continued to excel with the publishing of an array of periodicals, including the *Little Journeys* and *Fra Magazine* as well as their private press editions, pamphlets and advertising ephemera. Graphic artists including Dard Hunter, Al Miller, Raymond Nott, Axel Sahlin and others gave the Roycroft print media a contemporary and stylish quality that kept the Roycroft both innovative yet traditional until its final demise in 1938. Roycroft book and ephemeral arts flourished with numerous examples of Victorian, Art Nouveau, Arts and Crafts, Art Deco and Art Moderne styles.

Conference attendees interested in Roycroft books and ephemera are encouraged to attend a discussion session on Friday from 2:30-4:00pm in the Grove Room, just off the Great Hall, hosted by Boice Lydell, curator of the Roycroft Arts Museum in East Aurora, NY, and Paul Jackson, who developed and maintains the RoycroftBooks.org website.

Time:	Friday	2:30pm - 4:00pm
Leaders:	Boice Lydell	Paul Jackson
Location:	Grove Room (off the Great Hall)	

Topics of discussion will include Roycroft illustrators, graphic artists and binders, as well as the wide range of Roycroft ephemeral collecting, including books, periodicals, pamphlets, postcards, advertising, photography, brochures, catalogs, mottos, calendars, etc. The discussion is open to everyone, ranging from the curious novice to the advanced collector. Attendees are encouraged to bring items to show with their story or for discussion by the group.

Head, Heart & Hand: Pre-Conference Workshops *

"Tile Decorating in the Arts & Crafts Style"
with Peg Morar Friday 9:30-Noon 1:00-3:30

These two workshops are held in Peg Morar's studio at Biltmore Industries, accessible by foot (a ten minute stroll) by taking the Vanderbilt Wing glass elevator to the lowest level and exiting across the north terrace to Biltmore Industries, where signs will direct you to Peg's studio in the rear lower level of the third building.

"Learning How To Use Dyes, Stains and Finishes"
with Dennis Bertucci
Thursday 2:00-5:00 Friday 9:00-Noon

These two workshops are held in the service area at the far end of the Sammons Wing. Walk to the Rhododendron Room M/N near the entrance to the Horizon Restaurant (see map, pg. 96), then follow the signs in the service hallway to the workshop.

"A Basic Arts & Crafts Embroidery andTextile Workshop" with Ann Chaves
Friday 9:00am-Noon and continued 1:00-4:30pm

For this day-long workshop, take the Vanderbilt Wing glass elevator to the lowest level (N) and enter through the double doors leading into Elaine's conference room on the left.

"Stenciling Essentials"
with Amy Miller Friday 9:00am - 11:30am

Amy Miller's workshop will be held in the Laurel Room at the far end of the Sammons Wing near the Horizons Restaurant.

"The Basics of Arts & Crafts Metalsmithing"
with Ron VanOstrand Friday 9:00am - Noon

This workshop will be held in the Fitzgerald Room on the 10th floor of the Vanderbilt Wing.

* Advance registration required. Check at the Registration Desk for availability.

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Small Group Discussions

Session 1
Friday
4:30 - 5:30

These discussion groups are intended to give participants the opportunity to openly discuss the assigned topic with other people sharing similar interests. Discussion leaders are volunteer moderators, not seminar presenters. The success of each group depends not on the leader, but on the active participation of each attendee. Please come to your group with questions, opinions, possible solutions, objects or photographs. A map of the hotel can be found on the last page. Seating is limited by the size of each room, so arrive early - or have a second choice ready.

Collecting Art Pottery
with David Rago, author
Bryan Room - R
Vanderbilt Wing - 10th floor

Heintz: The Affordable Art Metal
with David Surgan, author
Fitzgerald Room - S
Vanderbilt Wing - 10th floor

Searching for An Original Finish: Can New Technology Help?
with Michael McCracken
Fitzgerald Room - T
Vanderbilt Wing - 10th floor

Reconstructing an Arts & Crafts House
with Jean France, author
Wolfe Room - U
Vanderbilt Wing - 10th floor

A Primer for Woodblock Prints
with Steven Thomas
Wolfe Room - V
Vanderbilt Wing - 10th floor

Weller Pottery: A Closer Look
with Linda Carrigan, author
Dogwood Room Sammons Wing

Designing and Furnishing an Arts & Crafts Home
with Sandy Vitzthum and Michael FitzSimmons
Laurel Room - F/G Sammons Wing

Philosophy.101 - The Arts & Crafts Approach
with Patricia Bartinique, author
Laurel Room - H/J Sammons Wing

Collecting North Carolina Art Pottery
with Tom Edwards
Rhododendron K & L Sammons

Collecting Roycroft Copper
with Boice Lydell
Grove Room (Thru the double doors in the northeast corner of the Great Hall, then on your right.)

Furniture.101 - A Walking Tour of the Grove Park Inn's Collection
with Leo Gallarano
Begins at the Roycroft Clock in the Great Hall

Roycroft Book Arts - Show & Tell
A Discussion led by Boice Lydell and Paul Jackson

Friday 2:30 - 4:00pm Grove Room off the Great Hall

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Small Group Discussions

Session II
Saturday
4:30 - 5:30

These discussion groups are intended to give participants the opportunity to openly discuss the assigned topic with other people sharing similar interests. Discussion leaders are volunteer moderators, not seminar presenters. The success of each group depends not on the leader, but on the active participation of each attendee. Please come to your group with questions, opinions, possible solutions, objects or photographs. A map of the hotel can be found on the last page. Seating is limited by the size of each room, so arrive early - or have a second choice ready.

You've Seen the Show, So Now What Do You Do?
Advise for New Collectors
with Tommy McPherson
Bryan Room - R
Vanderbilt Wing - 10th floor

Arts & Crafts Rugs:
What To Look For When Buying
with Steve Putney
Fitzgerald Room - S
Vanderbilt Wing - 10th floor

Problems - and Solutions - in Restoring Your Bungalow
with Robert Gustafson
Jim McCord and Terry Geiser
Fitzgerald Room - T
Vanderbilt Wing - 10th floor

Was It Dyed, Stained or Fumed? (Or All Three?)
with Robert Lock
Wolfe Room - U
Vanderbilt Wing - 10th floor

Living the Arts & Lifestyle
with Kitty Turgeon, author
Wolfe Room - V
Vanderbilt - 10th floor

New Discoveries in A&C Lighting
with Michael Clark and
Jill Thomas-Clark
Dogwood Room
Sammons Wing

Building an Arts & Crafts House
with Gerald Morosco, architect
Laurel Room - F/G
Sammons Wing

Choosing Arts & Crafts Paint Colors
with Karen Hovde
Laurel Room - H/J
Sammons Wing

Collecting Roycroft Copper
with Boice Lydell
Grove Room (Thru the double doors in the northeast corner of The Great Hall, then on your right.)

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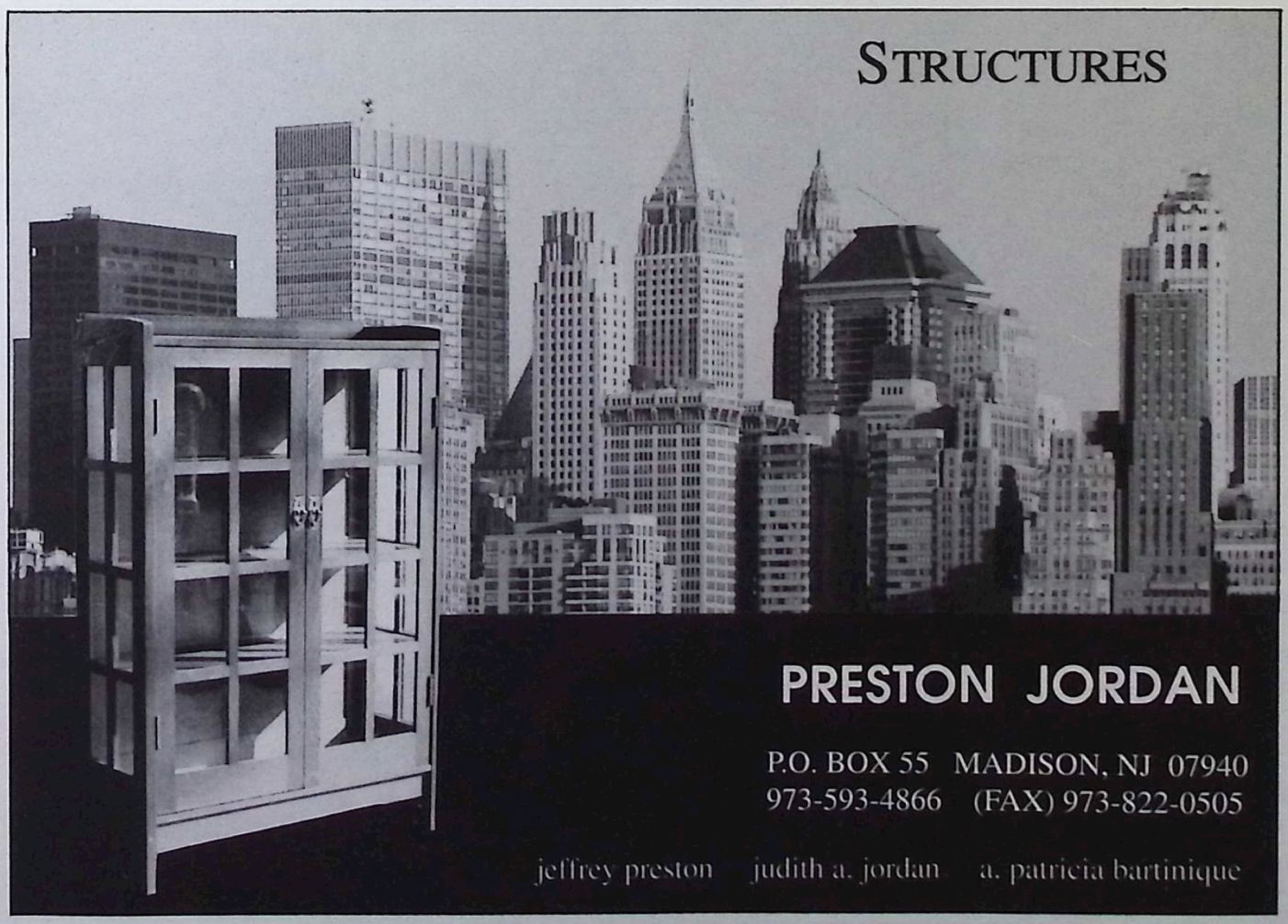


Small Group Discussions

Session III
Sunday
12:30 - 1:30

These discussion groups are intended to give participants the opportunity to openly discuss the assigned topic with other people sharing similar interests. Discussion leaders are volunteer moderators, not seminar presenters. The success of each group depends not on the leader, but on the active participation of each attendee. Please come to your group with questions, opinions, possible solutions, objects or photographs. A map of the hotel can be found on the last page. Seating is limited by the size of each room, so arrive early - or have a second choice ready.

Arts & Crafts Pottery of Europe
with Paul Katrich
Bryan Room - R
Vanderbilt Wing - 10th floor

Collecting Arts & Crafts Tiles
with Suzanne Perrault
Fitzgerald Room - S
Vanderbilt Wing - 10th floor

The Craftsman Style: Curb Appeal on a Budget
with Paul Duchscherer, author
Fitzgerald Room - T
Vanderbilt Wing - 10th floor

The House Detective: What To Do Before You Start Remodeling
with Beth Ann McPherson
Wolfe Room - U
Vanderbilt Wing - 10th floor

The Chautauqua Institute, the Roycrofters, and the Arts & Crafts Movement
with Kitty Turgeon and Jon Schmitz
Wolfe Room - V
Vanderbilt - 10th floor

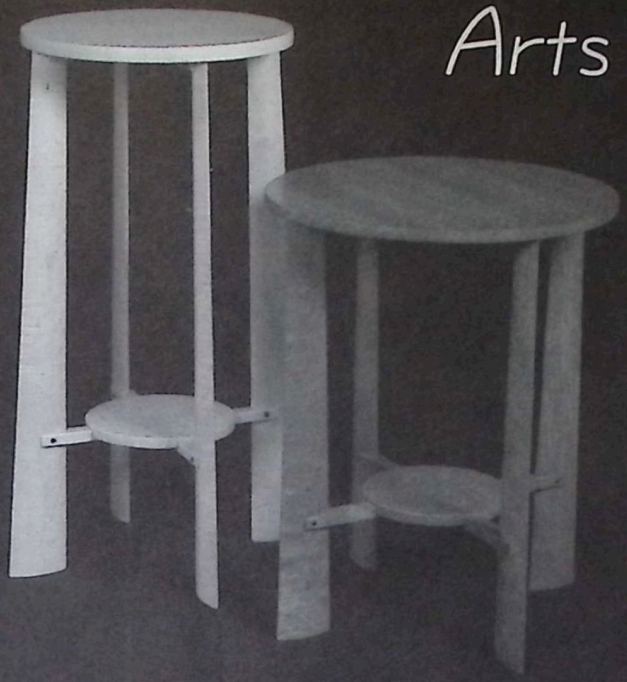
Decorating Your Arts & Crafts House
with Jill Kessenich
Dogwood Room
Sammons Wing

Tools for Arts & Crafts Researchers
with Pat Bartinique
Laurel Room - F/G
Sammons Wing

Stained Glass: How To Use, Protect and Enjoy It in Your A&C Home
with Brian McNally
Laurel Room - H/J
Sammons Wing

Building an Arts & Crafts Home
with Trey Cole
Rhododendron K & L Sammons

Collecting Roycroft Furniture
with Robert Rust
Grove Room (Thru the double doors in the northeast corner of The Great Hall, then on your right.)



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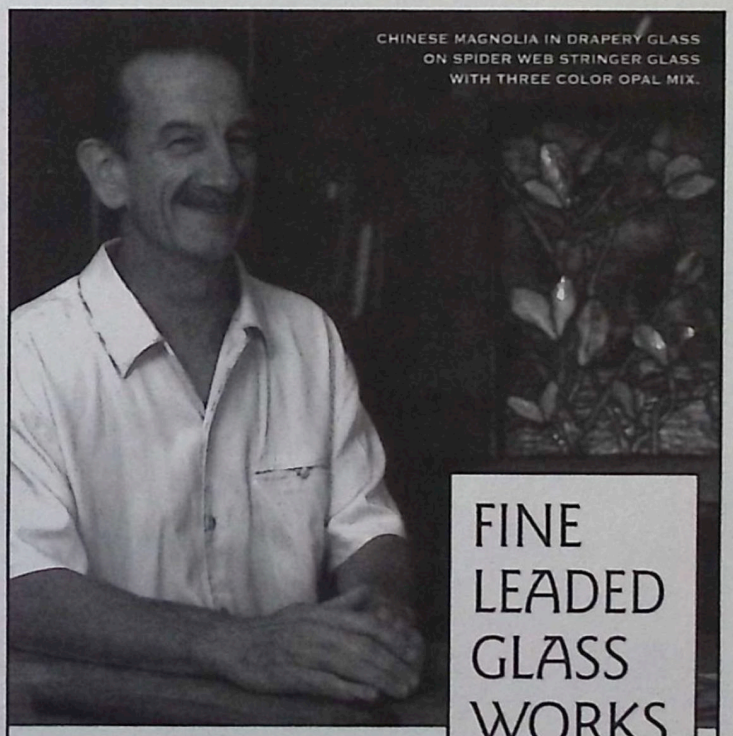

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A Seminar Presentation:

Friday
February 20
8:00pm

Gustav Stickley: In Public and In Private

by
David
Cathers

Collectors of Arts & Crafts furniture and attendees of this Arts & Crafts Conference are familiar with the name of David Cathers, a former ad agency executive turned Arts & Crafts researcher and author. His first book, *Furniture of the Arts & Crafts Movement* (1981, 1996), was the first in-depth examination of the furniture of Gustav and L. & J.G. Stickley. It was followed in 1999 by *Stickley Style: Arts & Crafts Homes in the Craftsman Tradition* and this year by his definitive biography *Gustav Stickley*, which David will be signing this weekend at the Craftsman Farms table in the 8th floor Book Show on Friday from 5:00-6:00pm and on Saturday from 2:00-3:00pm.

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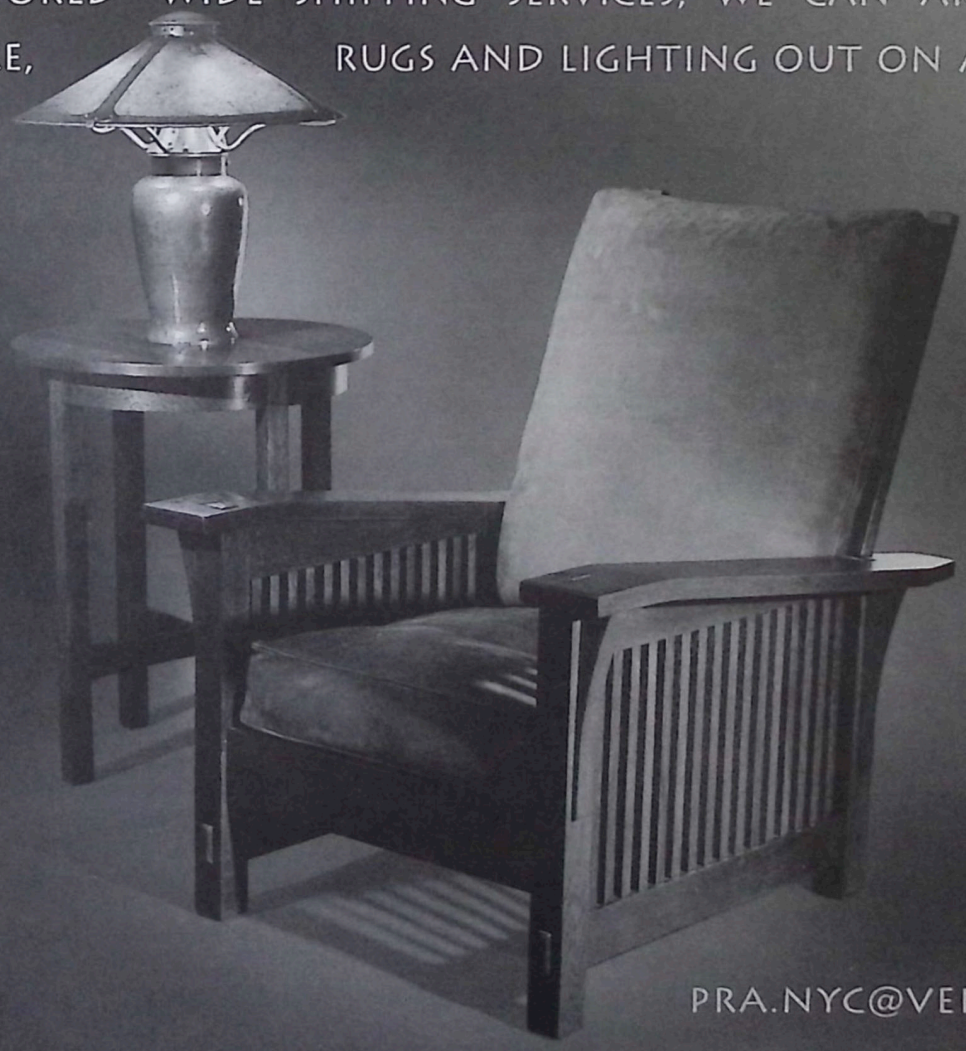

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A House Tour: The Arts & Crafts Influence on Asheville

The lovely mountain setting that holds the unique city of Asheville is a veritable mecca for those of you who appreciate the architecture of the early 20th century as well as the interior design styles which include Arts & Crafts, Mission, Prairie School, Shingle, Rustic and related styles. With the arrival of the railroad in 1880 and a steady influx of wealthy vacationers and seasonal residents, Asheville's rapid residential expansion coincided with the Arts & Crafts era. When coupled with both the availability of catalog house plans and creative area architects, the city found itself awash in burgeoning neighborhoods planted on scenic slopes overlooking the French Broad River Valley.

Tour Times:	Friday 1-4pm Saturday 1-4pm Sunday 12:30-3:30pm *(Note: Busses board fifteen minutes prior to departure.)*
Departs:	Sammons Wing Entrance
Sponsor:	Asheville-Buncombe County Preservation Society
Price:	$25 (reservations required)
Reservations/ Information:	Table near Arts & Crafts Registration Desk.

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Please stop by the Preservation Society table to pick up your reserved tickets or to check on availability of seats on the bus tours.

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Gustav Stickley, 1901

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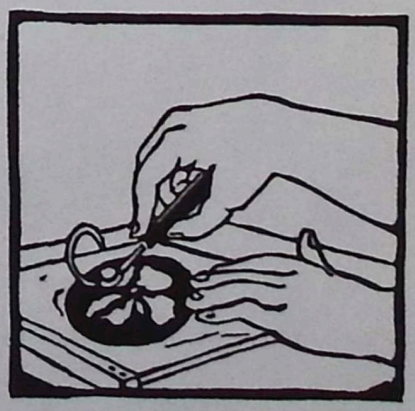

A Seminar Presentation:

Friday
February 20
9:00pm

Marion Mahony: Emerging from Frank Lloyd Wright's Shadow

by
Aja
Preliasco

Aja Preliasco is an architect at the Terra Design Group in Mill Valley, CA, who first learned about Marion Mahony while at the Art Institute of Chicago. Her research into Mahony, who went to work for Frank Lloyd Wright after her graduation from MIT, led her across America and to Australia, where Mahony and her husband, fellow architect Walter Burley Griffin, had moved after they left Wright's studio. Aja's research into Mahony led to the publication of her book, *Silent Partner, The Life and Work of Marion Mahony Griffin, Architect*, which explores Mahony's life and her fourteen year contribution to Wright's architectural designs.

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Meet Me in St. Louis: The Arts & Crafts At The 1904 Louisiana Purchase Exposition

by A. Patricia Bartinique

Meet me in St. Louis, Louis,
Meet me at the Fair,
Don't tell me the lights are shining
Any place but there....

Philadelphia, Chicago, Buffalo -- all cities which, prior to 1904, had hosted major expositions in the United States, expositions designed to display new products, both national and foreign, and to broaden the views of those who experience them, but in 1904 the Louisiana Purchase International Exposition rose to become the grandest of them all.

Selected in part because St. Louis had lost the 1893 World's Columbian Exposition to Chicago, its promoters felt they had something to prove. The World's Fair of 1904 seemed to have everything: size, international participants, nearly every modern invention, a celebration of American imperialism and, of course, its critics. While not its primary goal, it also brought together aspects of the Arts and Crafts movement which, until that time, had not had the opportunity to share the national and international spotlight.

The Louisiana Purchase Exposition was first and foremost a celebration of the largest expansion of the United States in one action - the purchase of the Louisiana Territory from France in 1803. Planned for 1903, the Fair was postponed until 1904 because the members of the World's Fair Commission did such a wonderful job of selling St. Louis to potential exhibitors that the additional time was needed for both the international exhibitors and the states to assemble and ship their materials.

With American protectorates in the Philippines and Cuba following the Spanish American War, the fair was an opportunity to extol the benefits of bringing civilization to such areas and to offer justification as the United States began to emerge as a world power. Indeed, David R. Francis, the president of the Exposition Committee, indicated that "fair planners were promoting universal peace by bringing diverse peoples together from remote areas in a spirit of mutual respect."

The reformers of the Progressive Era saw the Fair as an opportunity to emphasize the benefits of technology for the sake of humanity. In the September 1904 issue of *Cosmopolitan,* John Brisben Walker wrote that the Fair shows "what mankind may do when it shall substitute united exertion for contention in one great anthem of harmonious effort." And certainly the Fair emphasized education, for the promotion material advertised every exhibit as an educational experience -- as well as one where the visitor could see processes at work. Other Fairs had simply displayed objects; this one showed things happening.

In terms of the Arts and Crafts movement, the furniture exhibited at the 1904 World's Fair demonstrates that Arts and Crafts furniture had become an integrated aspect of American life by 1904. Of the more commonly known names of furniture makers, Stickley Brothers had exhibition space as a manufacturer.

Although Gustav Stickley elected not to exhibit furniture from his Craftsman Workshops, author David Cathers has pointed out that Craftsman furniture was included as part of other exhibits in three of the public rooms at the world's fair.

Gustav Stickley did visit St. Louis in his role of publisher of *The Craftsman* magazine. In his article "The German Exhibit at the Louisiana Purchase Exposition" in the August 1904 issue of *The Craftsman*, he was not at all complimentary to many of the presentations of American furniture designs, complaining that many were "without spirit or meaning." According to Stickley, much of the furniture was not "created to serve some definite end . . . with whose architecture they harmonized. They have no place in an assemblage of the products of American arts and crafts, since they represent nothing but the imperfect realization of ideas alien to our democratic life and customs."

Stickley did have praise, however, for the German exhibit. He found it the embodiment of "the adaptation of art to life." He saw Germany as being in "an organic period." He noted the exhibit's "fine utilization of space, which is largely responsible for the effect of cohesiveness and unity there prevailing." He saw the work on display as "not reject[ing] sound principles of structure and decoration." He praised the simplicity, the symmetry, the "a sense of rest, order - one might almost say of quiet."

Although not an exhibitor in St. Louis, The Shop of the Crafters -- established in 1904 by Oscar Onken in Cincinnati -- has an interesting tie to the 1904 World's Fair. The connection between The Shop's Arts & Crafts furniture production and the Louisiana Purchase Exposition is explained in the introduction to the 1906 Shop of the Crafters' Furniture catalogue, which credits its inspiration to Professor Paul Horti.

In 1904 Horti had designed a dining room set that was on display at the Fair, as were "his designs for the decoration of the Hungarian sections in the Palace of Fine Arts Building, the Manufacturers' Building and the Mines and Metallurgy Building, [which] were so wholly delightful in their originality as to have exerted a far reaching influence on the general crafts' movement." The 1906 catalogue continues to acknowledge Horti's contribution: "His work with Shop of the Crafters has contributed to the distinction it enjoys for productions that are pure in style and are of artistic beauty." In all likelihood, Oscar Onken had met Paul Horti in St. Louis and the relationship between the two men and The Shop of the Crafters Arts & Crafts furniture was established.

The Shop of the Crafters, calling itself "the Crafter movement" identified itself in typical and familiar arts and crafts language as "seek[ing] to obliterate over-decoration, purposelessness, meaningless designs and to instill instead, a purity of style, which will express at once, beauty, durability and usefulness." Paul Horti's contribution was adding inlay composed of various colored wood and metal to the Arts and Crafts designs being produced.

Many other familiar Arts and Crafts names also exhibited their works in St. Louis, including Dedham, Grueby, Newcomb, Volkmar, Merrimac, Teco, VanBriggle, and Rookwood potteries. Robineau displayed her porcelain as well as McLaughlin. There were displays of decorated china, printed books, book bindings, Mercer tiles, metalwork and jewelry. Charles Frederick Eaton presented his work in leather, copper and brass, and his daughter E. E. Burton displayed her work. From all reports, Tiffany had a spectacular exhibit which was also written about in *The Craftsman*.

Frederic Allen Whiting wrote an article for *International Studio* in which he reviewed the Arts and Crafts as represented at St. Louis. He marveled at the quality and diversity of objects. He also used the article as a vehicle to observe that standards from city to city in Arts and Crafts societies and exhibitions seemed to have little consistency, noting that something which might be accepted in Chicago could be rejected in Boston.

One area of the Louisiana Purchase Exposition that garnered everyone's attention and opinions was the design of the Fair itself. The Fair definitely impressed everyone with its size and scale. Charles H. Caffin describes the Fair in his article "The Artistic Ensemble of the World's Fair." In detail he walks the reader through the grounds as they radiate out from the Festival Hall. He also points out a problem which emerged: "The decorative ensemble was to be a gigantic one; there was the proviso that it must dwarf all previous efforts." And although the design looked good on a map, in execution the size of the Fair led to confusion and exhaustion.

The design of the Fair did not strike a positive chord for Gustav Stickley either. "Merely to glance at all the exhibits made at St. Louis would overtax the time and energies of the ordinary man. The fair is the largest ever organized. In the opinions of many it is too extensive."

Stickley was not only referring to the grounds and the layout of the World's Fair, to the contents of the exhibits themselves. He envisioned the purpose of such a Fair as "to exhibit individual and collective progress in the arts, sciences and crafts made within a given period by the people participating." He saw the need for "a dignity, a high aim far removed from mere commercialism." He also suggested that "while it is necessary, legitimate, and most desirable . . . to promote and stimulate commerce, there should be a sharply defined line of separation between an exposition of the world's progress and a market of the everyday money-getter."

Despite his criticisms, the Exposition was impressive. It overflowed its 1,240 acres into the new, but not yet inhabited, campus of Washington University. The grounds were home to 1,576 buildings. The Transportation Building consumed sixteen acres and the Agriculture Building more than twenty. It was the first time the United States hosted the Olympic Games, and the Democratic Convention took place there also.

Ironically, the cost of mounting the 1904 World's Fair cost nearly forty million dollars -- three times what the United States spent on the Louisiana Purchase itself -- but in the end it showed a profit.

The Louisiana Purchase Exposition was massive and inclusive. The Arts and Crafts Movement was there. Its presence may certainly have been minimized by the sheer size of the whole Exposition itself, but its inclusion does reflect its integration into the society that was American life in 1904.

Descriptions of the 1901 Pan American Exposition in Buffalo definitely more read as reflective of an Arts and Craft mood than anything having to do with St. Louis. Still visitors sought to see the haze of the romantic over this enormous exhibition. Caffin, whose article identified the problems of such a vast design undertaking, is one of the many whose comments took on a different tone when the lights outlining the buildings were turned off at the end of the evening. His observation in seeing the grounds at night become poetic:

"Far finer is the effect when these lights have been extinguished and only the lower ones remain which light the bridges and terraces. The great palaces loom up with a vagueness which is mightily impressive; all detail becomes merged in a majestic oneness of effect; it is no longer the brain that is struggling to comprehend their vastness, but the imagination that absorbs their mystery and is lifted up. And far in the distance, beyond the spectral ranks of the columned arcades, poised against the violet sky, glimmers the phantom dome of Festival Hall, illusive, spiritualized. Then the essential dignity of its composition, shorn of the crockery ornaments which belittle it by daylight, is made apparent. Hovering high above, with the Arcade of the States extended like wings below, it presents a spectacle of mystery and sublimity that, for myself at any rate, will be the abiding memory of this great scene; the soul, as it were, of all this varied striving after beauty; eliminated of what there may be of grossness, superfluity, and confusion of motives."

The Louisiana Purchase International Exposition takes on an Arts and Crafts glow.

A. Patricia Bartinique is an author and speaker on the Arts and Crafts Movement and a regular participant at the Grove Park Inn Arts and Crafts Conference. She has been a podium speaker twice, once on The Craftsman *Magazine and in 2001 on the Year 1901 and the Arts and Crafts Movement. She is a regular small group discussion leader. In 1992 she curated the first all Gustav Stickley exhibition and wrote its catalogue:* Gustav Stickley - His Craft. *She is also a full professor of English at Essex County College, Newark, New Jersey.*

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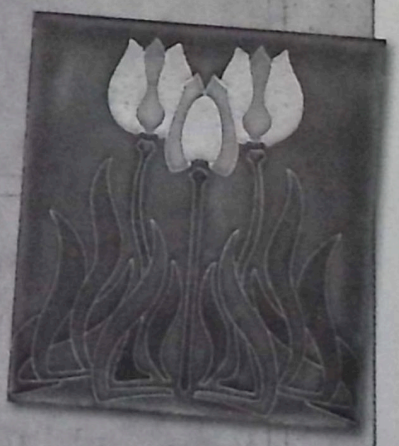

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A Special Program:

Byrdcliffe: An American Arts & Crafts Colony

hosted by the Asheville Art Museum
with a presentation by

Nancy Green

This year's special program honors the centennial of Byrdcliffe. The colony began as a center for artists and craftsmen in Woodstock, New York in 1902-1903, and is still a vital artist's colony today. Byrdcliffe was founded by Ralph Radcliffe Whitehead, a wealthy British disciple of John Ruskin and William Morris. Green's lecture will examine the furniture, textiles, metalwork, ceramics, paintings and photographs made by the artist of Byrdcliffe within the context of the creative Woodstock community. Nancy E. Green, Senior Curator at the Herbert F. Johnson Museum for almost twenty years, serving as Curator of Prints, Drawings and Photographs as well as Chief Curator. She is a highly respected Arts and Crafts expert.

After the lecture, enjoy a lavish gourmet reception and explore the Asheville Art Museum's stellar permanent collection and exciting special exhibitions, including *Looking Within: Mark Peiser - The Art of Glass*, a wonderful retrospective of the work of an internationally renowned glass artist and Western North Carolina resident.

The museum will provide a shuttle bus to and from the Grove Park Inn, enabling attendees to return in time for the Saturday evening presentations. To check on your reservations or availability, please stop by the Art Museum table near the Conference registration desk.

Time:	Saturday 5:00-7:00pm
Location:	Asheville Art Museum (downtown)
Bus Departs:	Sammons Wing Entrance (4:00pm, 4:20pm, 4:40pm)
Sponsor:	Asheville Art Museum
Price:	$25 (reservations required)
Information:	Near Conference Registration Desk

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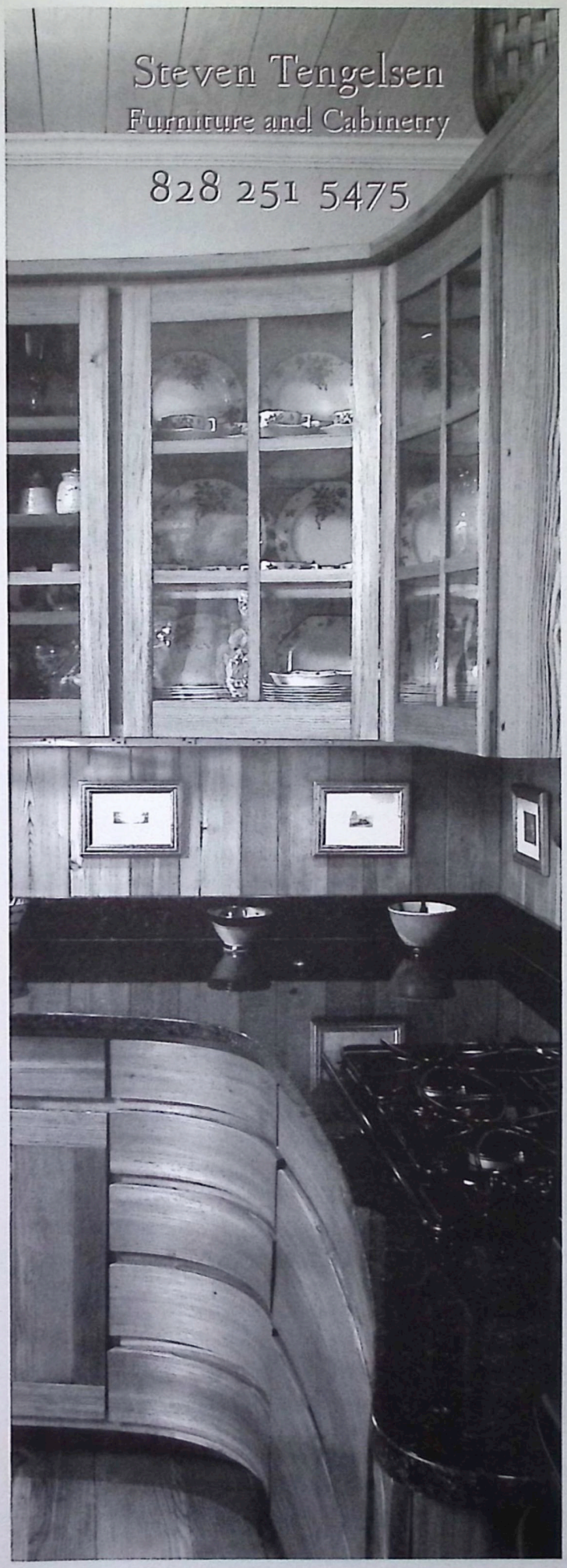

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A Seminar Presentation:

Saturday
February 21
9:00am

Good, Better, Best - Collecting Arts & Crafts Tiles

by
Suzanne
Perrault

Suzanne Perrault is the co-founder and manager of the Perrault-Rago Gallery and is a partner in David Rago Auctions in Lambertville, NJ. A regular participant at Grove Park Inn Arts & Crafts Conferences, Suzanne has been both an exhibitor in the antiques show and a Small Group Discussion leader specializing in American art tiles. In addition to her presentation here this morning, Suzanne will be leading a discussion on evaluating and collecting tiles from the Arts & Crafts era on Sunday at 12:30pm in the Fitzgerald Room in the Vanderbilt Wing.

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An Arts & Crafts Time-Line For the Grove Park Inn

by Bruce Johnson

When in 1990 I wrote the first edition of *Built for the Ages: A History of the Grove Park Inn*, I wove into the text of the book the highlights of the influence the Arts & Crafts movement had exerted on this historic Southern resort, but my enthusiasm for this aspect of the book had to be tempered by historical events and personalities unrelated to the Arts & Crafts movement.

As we were assembling this year's conference catalog, I decided to create a brief time-line of those events which effected the Grove Park Inn, but which were closely tied to the Arts & Crafts movement and its influence on events decades later.

ca. 1902 - Fred L. Seely, a pharmecutical manufacturing manager for his father-in-law, Edwin Wiley Grove, meets Elbert Hubbard and over the course of the next ten years visits the Roycroft campus and buys Roycroft furniture for his homes in Princeton and, later, Atlanta.

1911 - Edwin Wiley Grove announces his plan to build a hotel inspired by the Old Faithful Inn at Yellowstone to be located on Sunset Mountain overlooking Asheville .

1912 - Fred Seely accepts Grove's offer to design the interior of the Grove Park Inn and to oversee its construction.

1912 - The Roycrofters agree to produce all of the lighting fixtures and the furniture for the dining room, parlors and other public areas in the new hotel.

Seely selects the White Furniture Company from Mebane, NC to manufacture Arts & Crafts furniture for the 150 guest rooms based on Roycroft designs and using Roycroft hardware.

The Heywood-Wakefield Company is chosen by Seely to provide the wicker chairs, rockers and furniture for the Great Hall.

The Old Hickory Company produces the rocking chairs needed for the terraces at the G.P.I.

June 1913 - Roycroft designer and craftsman Victor Toothaker arrives at the G.P.I. to supervise the installation of the chandelliers and the clock in the Great Hall, plus the massive sideboards and corner servers in the dining room.

July 12, 1913 - The Grove Park Inn opens amid national publicity generated by the keynote speaker, Secretary of State William Jennings Bryan. Elbert Hubbard, who had differing views on politics, religion and life from those of the conservative Bryan, elects not to attend. Two years later Hubbard dies aboard the *Lusitania*. We are unsure if he ever saw the Grove Park Inn.

1913-ca.1921 - The Grove Park Inn gift shop in the Great Hall sells a small, undetermined number of 22" tall Roycroft hammered copper American Beauty vases with a unique G.P.I. inscription stamped on the bottom.

1913-ca.1938 - The Grove Park Inn gift shop in the Great Hall offers Roycroft books and metalware, Newcomb, Roseville and Pisgah Forest Pottery, Stuart Nye silver and Biltmore Industries carved bookends, bowls and trays with Roycroft handles.

1914-1927 - Fred L. Seely leases the G.P.I. from Edwin Grove.

1919-1920 - The Roycrofters, in one of their last commissions, make and approximately 350 pairs of oak chair arms to Asheville, where the woodworkers at Biltmore Industries attach them to all but fifty of the original Roycroft "G.P.I." dining chairs.

1927 - Edwin W. Grove dies and Fred L. Seely, after a dispute with Grove's son, declines to renew his lease to operate the G.P.I.

1928-1941 - A series of owners struggle to keep the G.P.I. open during the Great Depression. In the process, they decide to cut the copper bottoms off the chandeliers in the Great Hall and off many of the Roycroft ceiling lights in the guest rooms.

ca. 1936 - The Heywood-Wakefield wicker furniture in the Great Hall was replaced with 'paddle-arm' sofas and chairs made by the Old Hickory Furniture Company.

ca. 1941 - The Old Hickory rocking chairs on the open terraces around the Grove Park Inn were replaced by Adirondack-style chairs.

1955 - The G.P.I. is purchased by Charles Sammons, a Texas millionaire, who initiates a half-century of remodeling and expansion programs. Unfortunately, his first set of interior designers sold nearly all of the 400 Roycroft dining chairs and many of the White Furniture Company rockers at a porch sale at the Grove Park Inn for five dollars each. Before the practice was stopped by Elaine Sammons, wife of Charles Sammons, employees of the G.P.I. were also allowed to purchase original Arts & Crafts furnishings discarded during remodelings.

1984 - The interior designers responsible for the decorating of the new Sammons Wing hire John Jung, an Arts & Crafts antiques dealer and one of our conference exhibitors, to purchase Arts & Crafts antique settles, sideboards, bookcases, chairs and accessories for the wing's public areas.

1988 - The first Arts & Crafts Conference and Antiques Show is held at the Grove Park Inn, featuring twenty-five antiques dealers and two contemporary craftsmen. Approximately three hundred people attend the three-day event and plans are made to try it again the following year. The management at the G.P.I. begins to emphasize the hotel's Arts & Crafts heritage in its advertisements and literature.

1988 - The new Vanderbilt Wing is opened and the public areas are furnished with reproduction and antique Arts & Crafts pieces. The original Grove Park Inn dining room is remodeled into offices, but the original Roycroft sideboards, chandeliers and wall sconces (after being polished) are moved to the new Blue Ridge Dining Room, where they remain.

1988 - Charles Sammons dies. His wife, Elaine Sammons, directs Sammons Enterprises and takes a special interest in the restoration of the Grove Park Inn.

1990-present - Elaine Sammons oversees a series of significant remodeling and expansion projects, insisting that the Arts & Crafts heritage be preserved and maintained at the Grove Park Inn through architectural details, new Arts & Crafts lighting, carpeting, draperies and accessories throughout the hotel.

Note: For detailed examination of the Arts & Crafts antiques from the Grove Park Inn, see Bruce Johnson's article "Collecting Grove Park Inn Antiques" in the 2003 edition of the Arts & Crafts Conference Catalog. Bruce Johnson has recently completed an updated second edition of his book Built for the Ages: A History of the Grove Park Inn, which will be available this summer. Other articles on the antiques of the Grove Park Inn and the Roycrofters can be found in earlier editions of the catalog.

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Arts & Crafts Conference

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Knock On Wood Publications - Bruce Johnson

A Seminar Presentation:

Saturday
February 21
10:00am

Good, Better, Best - Collecting Rustic Furniture

by
Ralph
Kylloe

Ralph Kylloe established himself as the foremost authority on American rustic furniture in 1988 - and never stopped researching, writing and lecturing on his favorite subject. As the author of more than a dozen books and hundreds of articles on the subject, Ralph has single-handedly brought the rustic furniture of the Old Hickory Chair Company and other Arts & Crafts era firms to the forefront of furniture collecting. Ralph, who is also the founder of the country's largest rustic furniture gallery, will be signing copies of several of his books on the tenth floor in the Books, Magazines and More Show during this weekend.

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A Seminar Presentation:

Saturday
February 21
8:30pm

My Life in Arts & Crafts

by
Robert
Winter

If there ever were to be the title of 'dean' of the Arts & Crafts revival, it would be bestowed on Robert Winter. Author, lecturer and teacher, Robert Winter has embodied the Arts & Crafts spirit, from his restoration of the home of Arts & Crafts pioneer Ernest Bachelder to his multiple appearances at this conference. His infectious spirit has inspired thousands to reconsider their opinions of the modest bungalow and its role not only in the Arts & Crafts movement, but in twentieth century society as well. And, of course, there is always the story of "The Bungalow" song....

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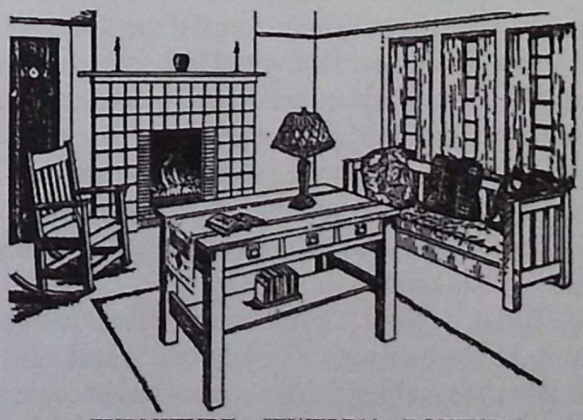

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Meet The Author: Book Signings

Books have always played a key role in the evolution of the American Arts & Crafts movement. Elbert Hubbard, after having his fledgling novel rejected by major publishers, formed the Roycroft community of artisans motivated in part by his own desire to see his words in printed form. Gustav Stickley, like Hubbard, produced not only a magazine, but books on architecture and furniture catalogs with lengthy discourses on the philosophical foundation of the Arts & Crafts movement and his Craftsman Workshops.

Today's Arts & Crafts collector is no less enamored by the printed word, both old and new. The Books, Magazines & More Show has become so popular that we have expanded into the tenth floor of the Vanderbilt Wing and have added tables for authors to sign books.

Please check the signs in the tenth floor Book Show for specific times and changes to this schedule of author appearances.

FRIDAY

Ralph Kylloe - Rustic Furniture
Linda Carrigan - Weller Pottery
Alan Wunsch - Weller Pottery
Richard Mohr - Ohr Pottery
Paul Duchscherer - Bungalow books
Willard Morton - North State Pottery

SATURDAY

Ralph Kylloe - Rustic Furniture
Linda Carrigan - Weller Pottery
Alan Wunsch - Weller Pottery
Paul Duchscherer - Bungalow books
Willard Morton - North State Pottery

SUNDAY

Ralph Kylloe - Rustic Furniture
Linda Carrigan - Weller Pottery
Alan Wunsch - Weller Pottery
Paul Duchscherer - Bungalow books
Richard Mohr - Ohr Pottery
Willard Morton - North State Pottery

Collectors' Chat Rooms

One of the purposes of this Arts & Crafts Conference has always been to bring together people with similar interests. Toward that end we initiated two series of Small Group Discussions more than twelve years ago, and expanded them into a third day two years ago. But we were not content to stop there. This year we have identified several locations in the Grove Park Inn which have been under-utilized and have designated them as Collectors' Chat Rooms where, at a specific day and time, you can gather to talk with others who share that particular interest. Unlike the Small Group Discussions, these Chat Rooms will not have a designated leader, but given the enthusiasm of our group, leaders are seldom necessary. Come, pull up a chair, sit on the floor, exchange e-mail addresses and meet new friends.

Magnolia Lounge - A (end of Sammons Wing)

Friday	2:00pm	Roseville Pottery
	3:00pm	Weller Pottery
	10:00pm	Rookwood Pottery
Saturday	2:00pm	Fulper Pottery
	3:00pm	Weller Pottery
Sunday	11:00am	Dedham Pottery

7th Floor Atrium in the Vanderbilt Wing (near glass elevator)

Friday	2:00pm	Textiles
	3:00pm	A&C Silver
	7:00pm	Woodblock Prints
	10:00pm	Plein Aire Paintings
Saturday	2:00pm	Shop of the Crafters
	3:00pm	Roycroft Copper
	7:00pm	A&C Tiles
	10:00pm	Greene & Greene

10th Floor Atrium in the Vanderbilt Wing (near glass elevator)

Friday	2:00pm	"I'm Remodeling"
	3:00pm	Landscaping Challenges
	7:00pm	Building an Addition?
	10:00pm	Decorating Dilemmas
Saturday	2:00pm	Restoration Sources
	3:00pm	Generic Furniture
	7:00pm	A&C Sites Abroad
	10:00pm	L.&J.G. Stickley

Magnolia Lounge - B (end of Sammons Wing)

Friday	2:00pm	L. & J.G. Stickley Furniture
	3:00pm	Stickley Brothers Furniture
	10:00pm	Limbert Furniture
Saturday	2:00pm	Roycroft Furniture
	3:00pm	G. Stickley Furniture
Sunday	11:00am	Lifetime Furniture

7th Floor Atrium in the Vanderbilt Wing (near glass elevator)

Friday	2:00pm	Kalo Shops
	3:00pm	Dirk Van Erp
	7:00pm	Teco Pottery
	10:00pm	N.C. Pottery
Saturday	2:00pm	Pewabic Pottery
	3:00pm	Roycroft Books
	7:00pm	Hampshire Pottery
	10:00pm	Marblehead Pottery

Heritage Ballroom Hallway (Sammons Wing)

Friday	2:00pm	Lighting Solutions
	3:00pm	Museum Curators
	7:00pm	English A&C
	10:00pm	G. Stickley Furniture
Saturday	2:00pm	Liberty & Co.
	3:00pm	Rustic Furniture
	7:00pm	Newcomb Pottery
	10:00pm	Making Furniture

A Seminar Presentation:

Sunday
February 22
8:30am

'What Would Stickley Do With a Computer?' Incorporating Technology Into Arts & Crafts Interiors

by
Jane
Powell

Formerly a freelance designer and visual merchandiser, Jane Powell's introduction to the Arts & Crafts style started from the ground up -- restoring bungalows in the Oakland, CA area. Her hands-on approach has resulted in numerous articles and books, including *Bungalow Kitchens* (2000) and *Bungalow Bathrooms* (2001), as well as scheduled books on bungalows, bungalow interiors, and bungalow exteriors. Jane will be signing copies of her books this weekend at the eighth floor Gibbs-Smith booth in the Books, Magazines & More Show.

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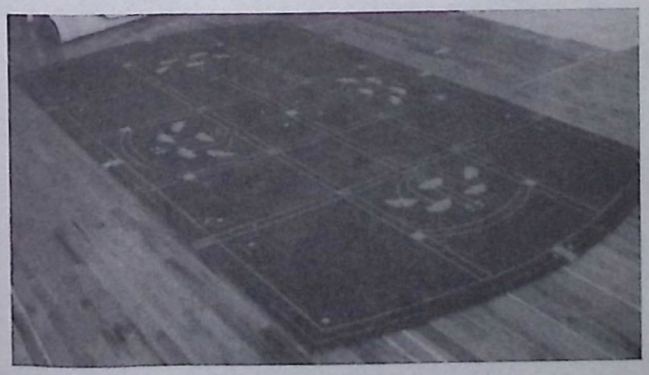

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Great Hall Exhibits

American Hand-Decorated China
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Prior to the beginning of the Arts & Crafts movement, the decorating of porcelain plates and dinnerwares had slowly developed into a respectable craft and source of income for young women with artistic skills. With the advent of the Arts & Crafts movement, however, and its emphasis on handicrafts, interest in hand-decorated china was spurred until it became a national fashion.

Among the more notable artists who initially embraced the art of hand-decorated china were Maria Longworth Nichols, who in 1880 founded the Rookwood Pottery, and Adelaide Alsop Robineau, who in 1899 founded and served as the editor of *Keramic Studio*. This magazine, aptly sub-titled "A Monthly Magazine for the Designer, Potter, Decorator, Firer," provided instruction and inspiration for men and women through its lavish illustrations, articles by her fellow craftspersons, reviews of exhibitions and design competitions.

As a result, clubs and individuals across the country began decorating and exhibiting hand-painted china. Most of the pieces were blanks imported from abroad, which were then hand-painted either following a template or freehand. In the rush to collect examples of more widely-publicized art pottery, hand-decorated china was once largely overlooked, but has recently been recognized as one of the more pure examples of the influence and performance of the tenets of the Arts & Crafts movement.

Did You Know?

For years after the Grove Park Inn opened in 1913, only new, crisp currency was used at the front desk. In addition, each night the staff washed all of the coins in a special machine before sending them back to the front desk to be given as change.

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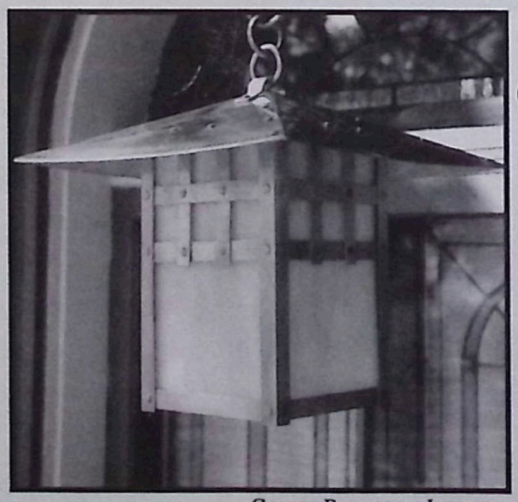

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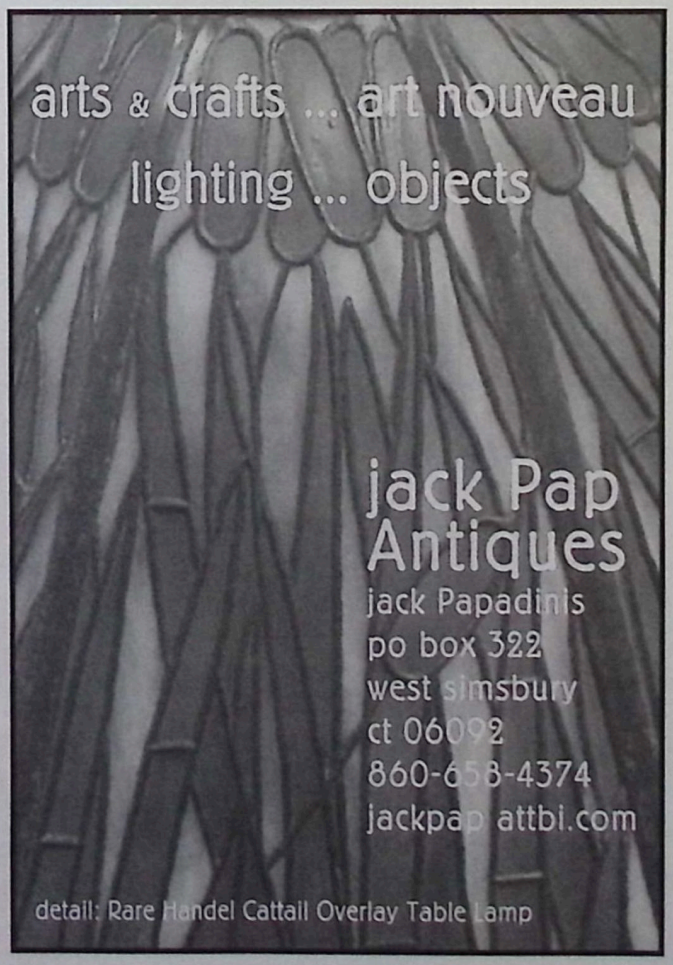

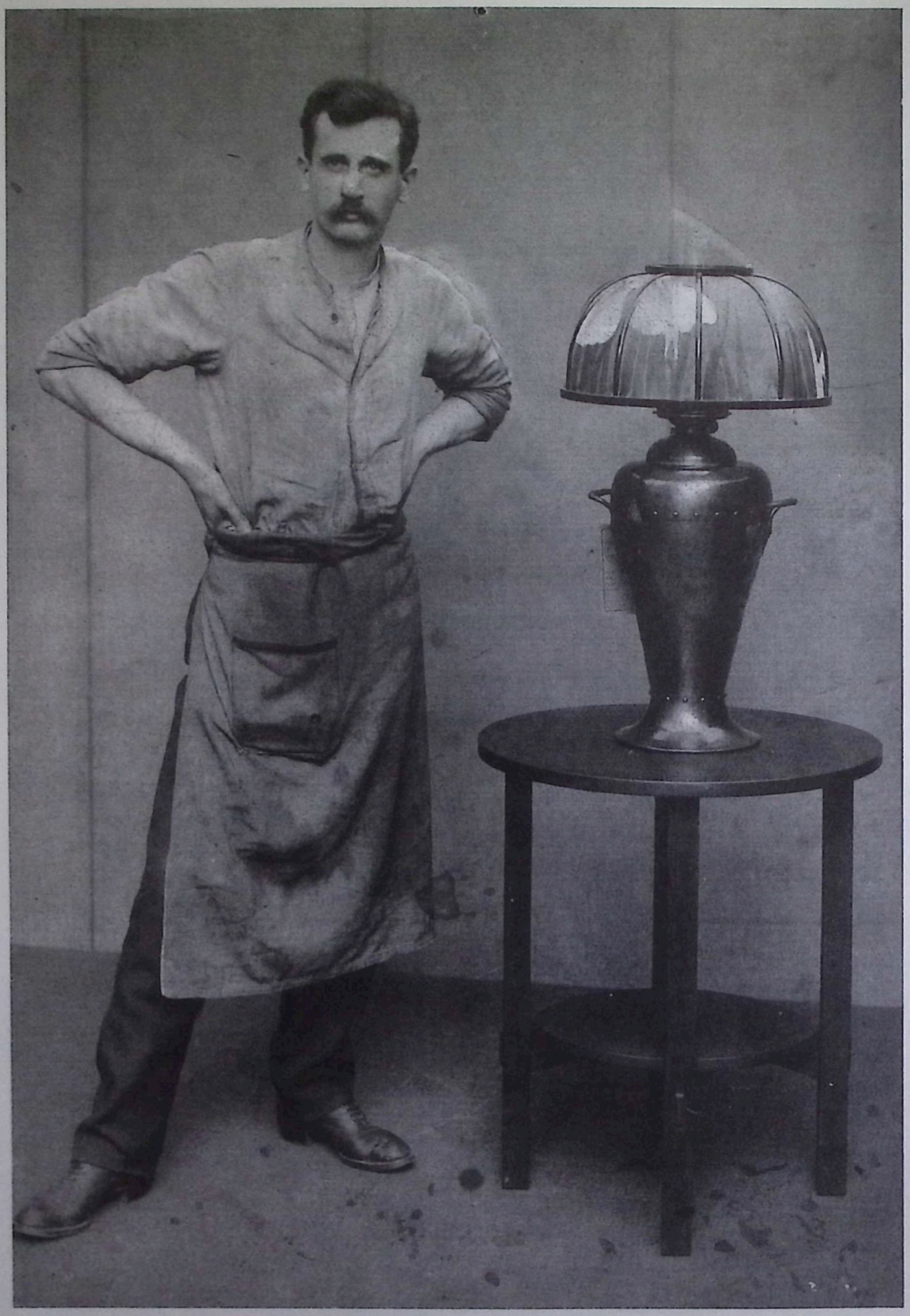

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The Role of the Roycrofters at the Grove Park Inn

From the perspective of an Arts & Crafts collector, the Roycrofters are synonymous with the Grove Park Inn. Best symbolized, perhaps, by the 400 "G.P.I." chairs which the Roycrofters made in 1913 for the inn's dining room, the Roycrofters provided the crowning touch to what became and remains the most famous Arts & Crafts hotel in the country.

The Grove Park Inn was designed by Fred Seely, son-in-law of Edwin Wiley Grove, a pharmaceutical manufacturer from St. Louis who at one time owned more than 1200 acres of land around the Grove Park Inn. For Grove, the hotel was intended to increase the value of his residential developments on the north side of Asheville; for Fred Seely it was an opportunity to design and construct a monument to his father-in-law, to the Arts & Crafts movement and to himself.

Seely had introduced himself to Elbert Hubbard after having heard The Fra speak at a chautauqua meeting around 1902. He subsequently journeyed to East Aurora at least twice in the next few years and purchased Roycroft furniture for his next two homes.

When, in 1912, Seely undertook the role of designer and general contractor for the Grove Park Inn, he initially ordered all of the furniture for the dining room, the 150 guest rooms and the parlors from the Roycrofters, but the recession of 1907-1909 had all but shut down the small Roycroft furniture shop. Elbert Hubbard and his son, Bert, elected to provide the Grove Park Inn with the dining room furniture, two grandfather clocks and an assortment of pieces for the parlors and public areas, but admitted they could not also provide the more than 1000 beds, dressers, rockers, and nightstands needed for the guest rooms. They did, however, make all of the lighting fixtures for the rooms and hallways.

And from 1913 until 1938, when the Roycrofters finally closed their doors, Roycroft books and metalware could be purchased by the guests at the Grove Park Inn gift shop.

- b.j.

A Seminar Presentation:

Sunday
February 22
9:30am

From Ragtime to Stravinsky: The Music of the Arts & Crafts Era

by
Dr. Charles McKnight

Charles McKnight is an associate professor of music at the University of North Carolina at Asheville, where he formerly also served as department chairman. Dr. McKnight has degrees from both Yale and Cornell and, in addition to formerly being a professional trombone player, was an associate dean of the school of music at Stetson University in Florida. While one of his areas of special interest is Soviet music, he also has researched and studied the music of the Arts & Crafts era.

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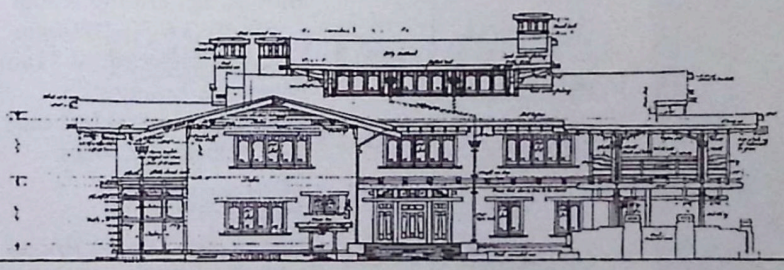

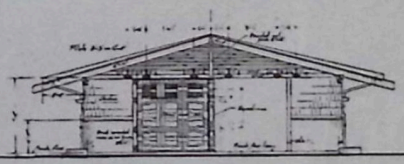

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Dining at The Grove Park Inn

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(Ala Carte Buffet)
6:30am-10:00am
Magnolia Lounge
Continental breakfast only.
7:00am-10:30am
Spa Cafe
11:00am-5:00pm

Lunch
Chops 10:00am-4:00pm
Spa Cafe 11:00am-5:00pm

Dinner
Blue Ridge Dining Room
4:00pm-9:30pm
Chops 6:00pm-9:30pm
Horizons
6:00pm-9:00pm

FRIDAY

Breakfast
Blue Ridge Dining Room
(Ala Carte Buffet)
6:30am-10:00am
Magnolia Lounge
Continental breakfast only
7:00am-10:30am
Spa Cafe 11:00am-5:00pm

Lunch

Chops
10:00am-4:00pm
Magnolia Lounge
11:00am-3:00pm
(sandwiches/beverages)
Sandwich Cart
Grand Ballroom Hall
11:30am - 5:00pm
Spa Cafe 11:00am-5:00pm

Dinner
Blue Ridge Dining Room:
Seafood Buffet ($29.95)
5:00pm-9:30pm only
or Dinner Menu (4-9:30pm)
Chops 5:00pm-9:30pm
Horizons 6:00pm-9:30pm

SATURDAY

Breakfast
(Included in G.P.I.
Weekend Room Package;
please present room key.)
Served at:
Blue Ridge Dining Rm.
(buffet) 6:30-10:30am
Chops (buffet)
6:30am-10:30am
Magnolia Lounge
Continental breakfast only
7:00am-Noon

SATURDAY

Lunch
Soup & Sandwich Buffet:
Blue Ridge Dining Rm.
or Chops ($12.95)
11:00am-4:00pm
Sandwich Cart
Grand Ballroom Hall
11:30am - 5:00pm
Magnolia Lounge
11:00am-3:00pm
(sandwiches/beverages)
Spa Cafe
11:00am-5:00pm

Dinner
Blue Ridge Dining Room:
Prime Rib Buffet ($29.95)
5:00pm-9:30pm only
or Dinner Menu (4-9:30)
Chops 5:00pm-9:30pm
Horizons 6:00pm-9:30pm

SUNDAY

Breakfast
(Included in G.P.I.
Weekend Room Package;
please present room key.)
Served at:

Blue Ridge Dining Room
(buffet) 6:30-10:00am
Chops (buffet) 6:30-11am
Magnolia Lounge
Continental breakfast only
7:00am-10:30am

Brunch
Blue Ridge Dining Room
11:00am-2:00pm ($29.95)

Lunch
Chops 11:00am-4:00pm
Sandwich Cart 11:00-4:00
Grand Ballroom Hall

Dinner
Chops 6:00-9:30pm
Blue Ridge Dining Room
4:00pm-9:30pm

For dining reservations or additional information, please call ext. #1010. Reservations are suggested for dinner.

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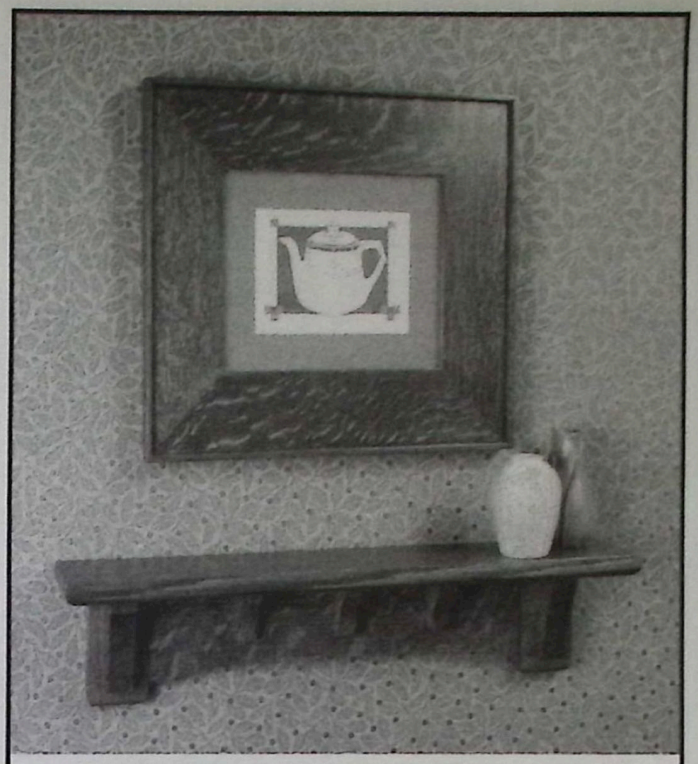

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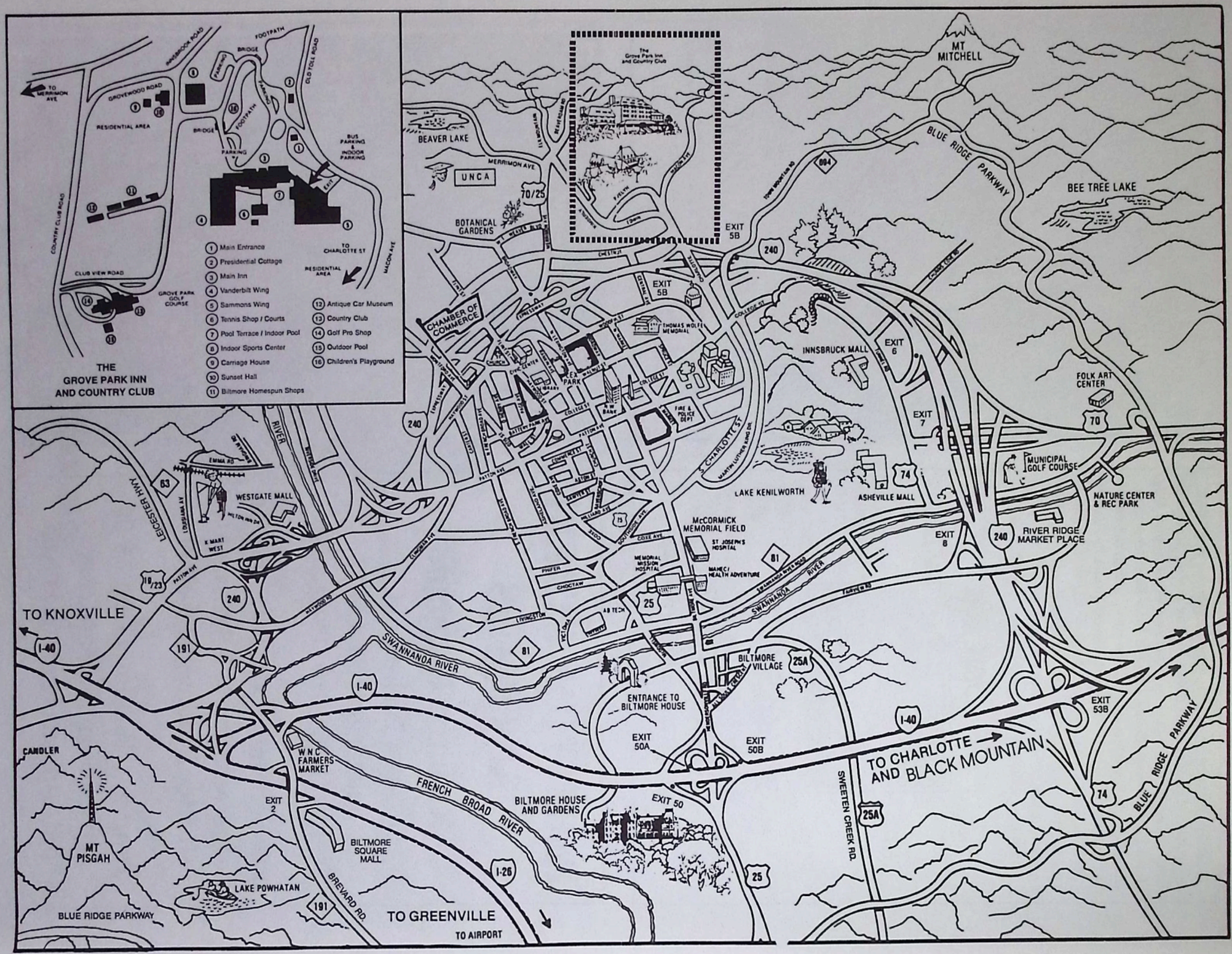
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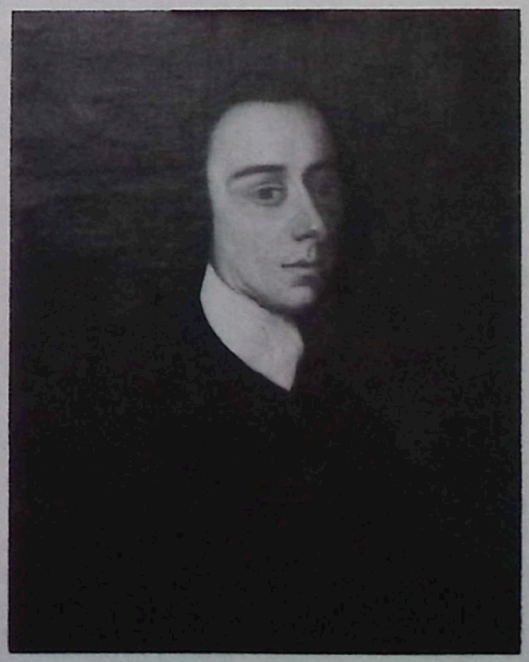

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Index to Advertisers

Amer. Art Pottery Assoc. - 47.
Andrus, Mitchell - 91.
ARK Antiques - 26.
Arroyo Craftsman - 9.
Aurora Studios - 37.
Art Furniture - 59.
Art of the Craft - 2.
Arts & Crafts San Francisco - 79.
Arts & Crafts Press - 63.
A. Gallarano Gallery - 62.

Berman, Bob - 53.
Bertucci, Dennis - 94.
Blue Hills Studio - 83.
Bojanowski, Tom - 37.
Bradbury & Bradbury - 83.
Bragg, Jean - 87.

Caggiano, Richard - 91.
Cathers & Dembrosky - 65.
Cincinnati Art Gallery - 4.
Circa 1910 - 53.
Cocoa Cottage - 71.
Cold River Furniture - 69.
Colorado A&C Society - 17.
Craftsman Auctions - Inside Front Cover.
Craftsman Farms - 95.
Craftsman Hardware - 27.
Crone's Collectibles - 85.
Crown Point Cabinetry - 12.

Dalton's - 16.

Eckhoff, Mark - 84.
Ephraim Faience Pottery - 19.
Fair Oak Workshops - 91.
Fine Lines - 21.
Firestone, Eric - 35.
FMG Design- 84.
Fox, Pearce - 63.

Gallery 532 - 11.
Gamble House - 89.
Gamble House, Friends - 89.
Gerr, Barbara - 55.
Gibbs-Smith Publishers - 14.
Gleason, Tim - 86.
Grovewood Gallery - 25.
GustavStickley.com - 77.

Historic Lighting - 3.
Hog Hill Pottery - 95.
Holton, Tim - 77.
Hovde, Karen - 85.

Jaeger & Ernst - 36.
JMW Gallery - 73.
Katrich Studios, Inc. - 18.
Knock On Wood - 75.

Lexington Park - 93.
Lifetime Gallery - 8.
Lock, Robert - 59.
Look, George & Karen - 62.

Maloney, Pete - 77.
McNally, Brian - 59.
Mikara - 26.
Morosco, Gerald - 33.
Morris, William - 18.
Moser, Thomas - 31.
Motawi Tileworks - 69.
Muir Fine Arts - 93.

Norton, Claire - 93.

Old California Lantern - 13.
Old House Interiors - 57.
Old House Journal - 30.
Old Ways Limited - 26.
Ouroboros Antiques - 90.

Papadinis, Jack - 85.
Partition Street - 91.
Peek Design Group - 52.
Penelope Productions - 79.
Persian Carpet - 18.
Peter-Roberts - 61.
Pottery Lovers Show - 69.
Preston-Jordan - 57.
Rago, David - Inside Ft. Cover
Raven Vale Gallery - 47.
Roycroft Shops - 45.
Roycrofters at Large - 22-23.

Save Our Heritage - 80.
Skinner's- Inside Back Cover
Solomon, Stuart - 63.
Southern Highland Guild - 36.
Spires, James - 36.
Stella Shows - 85.
Stickley, L. & J.G. - 7.
Surgan, David - 77.

Tengelsen, Steve - 71.
Terpstra Design - 91.
Textile Artifacts - 15.
Thomas, Steven - 33.
Tiger Rug Co. - 40.
Tudor Rose Pottery - 79.

United Crafts - 57.

VanOstrand Metal Studio - 6.
Voorhees Craftsman - 5.

West, Kathleen - 45.
White, Doug and Paula - 83.
Wilder, Laura - 37.
Witkowski, L.A. - 70.

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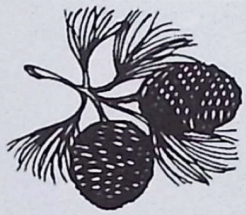

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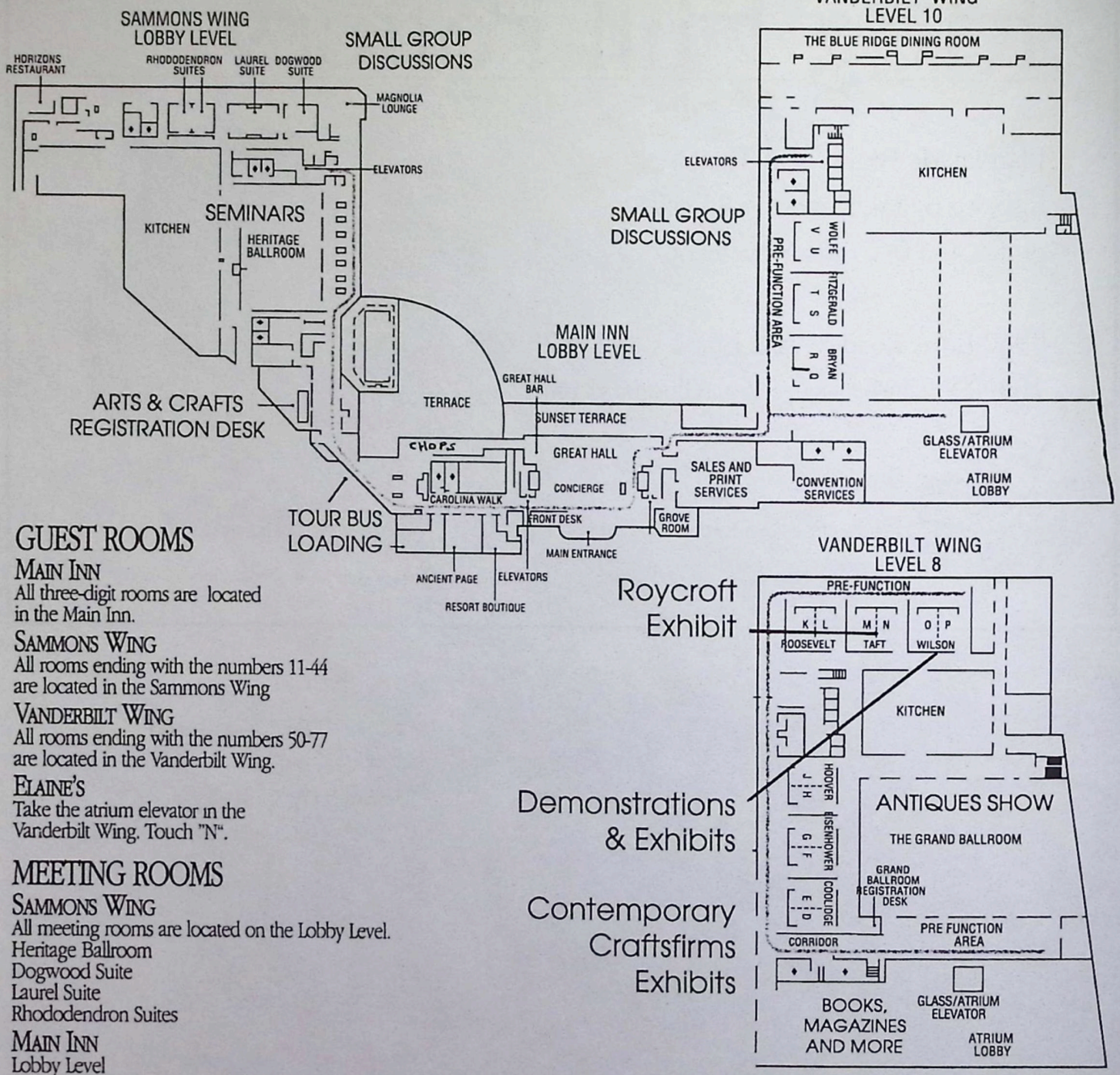

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VANDERBILT WING
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MEETING ROOMS

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Heritage Ballroom
Dogwood Suite
Laurel Suite
Rhododendron Suites

MAIN INN
Lobby Level
Grove Room

VANDERBILT WING

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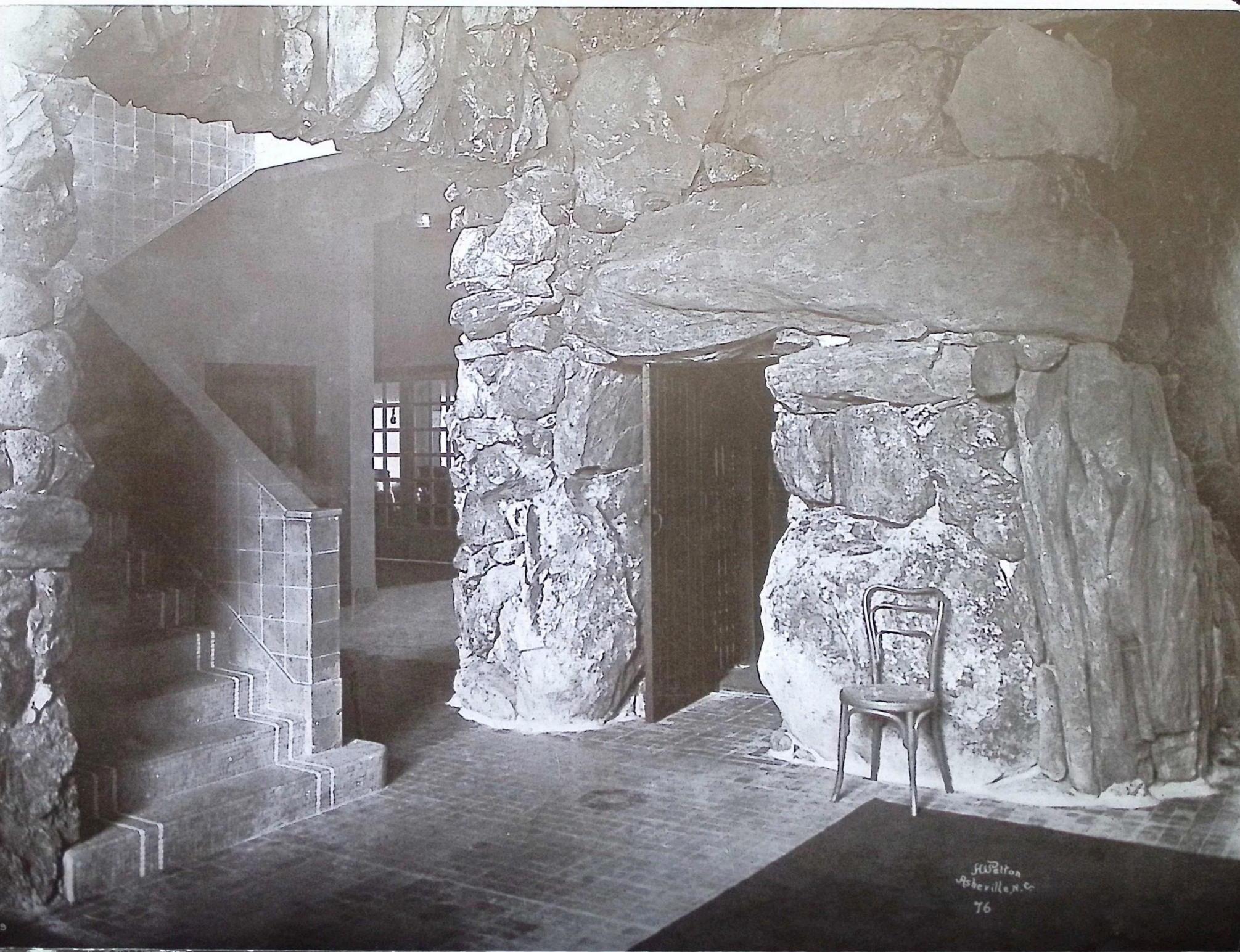
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